

Umetnici Artists:

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ODSTUPANJE EXCEPTION

Savremena umetnička scena Prištine
Contemporary art scene of Prishtina

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Odstupanje

Izložba „Odstupanje“ u Novom Sadu i Beogradu predstavlja jedan deo produkcije mladih umetnica i umetnika iz Prištine, koji izlažu lokalno i internacionalno, a formiraju se nakon rata 1999. godine, u vremenu kada Kosovo živi odvojeno od Srbije - generaciju umetnika koja je u Srbiji gotovo nepoznata. Predstavljena produkcija je nastala u specifičnom društvenom, kulturnom, ekonomskom i političkom kontekstu savremenog Kosova, koji je rezultirao otklonom od tradicionalnog pristupa umetnosti i nastankom novih umetničkih praksi od kraja devedesetih do danas.

Izložba preispituje dominantne kulturne hegemonije Evrope, Srbije i Kosova, kao i nacionalne i rodne identitete u polju vizuelne umetnosti koji su definisani balkanskim partikularizmima, interesnim zonama globalnih bezbednosnih alijansi, doktrinama ograničene suverenosti, nacionalizmima, uslovima i posledicama evroatlantskih integracija i učvršćivanja kapitalizma. Izložba „Odstupanje“ rezultat je istraživanja savremene scene Prištine i predstavlja deo projekta koji, pored izložbe, obuhvata panel diskusije, umetničke prezentacije i publikaciju koja će biti objavljena tokom 2008. godine.

Naziv projekta referiše na odstupanje ove izložbe i projekta od svakodnevnice danas u Srbiji, gde se o Kosovu govori samo u kontekstu teritorije i statusa, a u kojoj Albanci jednostavno nisu tema. On referiše i na odstupanje albanskog društva devedesetih iz sistema i građenje paralelnog (bojkot represivnog hegemonog sistema), odstupanje u budućnosti, u kome nereflektovana prošlost determiniše opšti i individualni pogled na svet ili odstupanje ovih umetnika sa Kosova od umetničke prakse prethodnih generacija.

Izložba se realizuje u vreme kada se na Kosovu iščekuje i priprema proglašenje nezavisnosti a u Srbiji pokušava ponoviti atmosfera pred balkanske ratove sa početka 20. veka. Tadašnji romantičarski zanos pokušava se zameniti nategnutim medijskim pritiskom o životnoj važnosti Kosova kao neotuđivog dela Republike Srbije.

Višedecenijska antialbanska propaganda u Srbiji, koja je kulminirala osamdesetih pojavom radikalnog nacionalizma Miloševićeve politike, još predstavlja važno fantazmatsko polje politike u Srbiji. Tokom poslednjih dvadeset godina komunikacija između Prištine, Beograda i Novog Sada bila je selektivna i sporadična, a takav nivo komunikacije je posledica poluzvaničnog programa aparthejda koji je sprovodio zvanični Beograd, svesne samoizolacije i bojkota zvaničnih institucija Republike Srbije od strane albanskog društva na Kosovu tokom prve polovine

devedesetih i radikalizacije sukoba na Kosovu u drugoj polovini devedesetih i, praktično, odvajanja Kosova od Srbije posle 1999. godine uspostavljanjem uprave Ujedinjenih Nacija. Iako je Kosovo, sa manjim prekidom tokom Drugog svetskog rata, direktno ili indirektno deo Srbije od 1913. godine, zvanična politika je Albance tretirala kao strano telo i u skladu sa tim su se formirali rasistički i kultur-rasistički stereotipi o Albancima, koji su tokom devedesetih bili opravdanje za pokušaj etničkog čišćenja Kosova. Kada se to ima u vidu, ne iznenađuje mnogo činjenica da društvo u Srbiji danas kao ni proteklih decenija, ne poznaje albansku kulturu i društvo na Kosovu. Potpuna blokada informacija o Albancima i delimična o Srbima sa Kosova u svakodnevnom medijskom izveštavanju u Srbiji stvara nelagodu u kojoj nije primereno govoriti o ljudima koji tamo žive, što predstavlja svojevrsni informacijski genocid.

Namera izložbe „Odstupanje“ je da, zajedno sa panel diskusijama, prezentacijama i publikacijom u narednom periodu, analizira određene činjenice koje prosečan stanovnik Srbije nije smeo ili hteo da zna. To se posebno odnosi na funkcionisanje paralelnog društva na Kosovu, kao rezultata masovne „diferencijacije“ i isključenja Albanaca iz političkog života na Kosovu posle 1989. godine.

Pored kognitivne i emocionalne produkcije (umetnosti kao proizvoda na izložbi) kao dela postindustrijske kulture kao ekonomije, projekat predstavlja i umetnice i umetnike, teoretičare i kulturne radnike koji će razgovarati o umetnosti,

kulturi i društvu na Kosovu s posebnim fokusom na umetničke i kulturne relacije Srbije i Kosova. Šta je u ovom slučaju polje umetnosti? Polje umetnosti je mesto na kome se, između ostalog, govori o nečemu o čemu treba da se govori na javnim mestima, u medijima i parlamentu, a to je pitanje prošlosti i pitanje budućnosti suživota na ovim prostorima, pitanje samih subjekata.

1 Tom prilikom su bili izloženi radovi vizuelnih umetnika Mehmeta Behlulija, Sokola Beqirija, Magzuta Vezgishija i kompozitora Ilira Bajrija. Kustos izložbe je bio Shkelzen Maliqi. „Përtej“ na albanskom znači nad, preko, s one strane.

2 Više o tome: Vladimir Tupanjac, „Kosovo: Lost & Found, Kosovska umetnička scena videna iz Srbije“, <http://www.elektrobeton.net/beton13-1.html>, 2007. god.

Nakon „Përtej“-a...

Beogradska publika je 1997. godine imala priliku da upozna savremenu umetnost, danas srednje generacije umetnika sa Kosova, kada je Centar za savremenu umetnost organizovao izložbu „Përtej“ u Centru za kulturnu dekontaminaciju¹. Nakon toga, beogradska i novosadska publika se sa umetnicima, teoretičarima i kulturnim radnicima sa Kosova susretala na sporadično organizovanim prezentacijama². Umetnički krugovi iz Srbije mogli su da upoznaju umetničku scenu

sa Kosova i na „neutralnom“ terenu Zapada, prilikom učestvovanja i poseta tzv. „Balkanskim izložbama“ početkom XXI veka kada se savremena umetnost na Kosovu pojavila na internacionalnoj umetničkoj sceni u okviru specifičnog prostora „balkanizacije“ Balkana³.

Umetnička scena sa Kosova (kao i ostale scene u regionu) bila je prepoznata ovom prilikom kroz određenu formu egzotizacije u kom je društveni i istorijski kontekst Balkana povezivan sa negacijom kulture što je dopunjavalo sliku „mitologizovanog divljeg Balkana“, gde je umetnička scena sa Kosova viđena kao avangarda⁴.

Između ostalih, jedan deo umetnika koji su postali akteri internacionalne scene i učesnici jedne od pomenutih izlagačkih manifestacija globalne kulture (a o kojima Rene Blok euforično piše kao avangardi Balkana) učestvuje i na ovoj izložbi. Oni predstavljaju jedan deo mlađe generacije čiji se rad nadovezuje u konceptualnom smislu (ili se razvija paralelno) na delovanje nekoliko umetnika koji su odigrali važnu ulogu u konstituisanju nove umetničke scene sa Kosova i njenom promovisanju na Zapadu početkom novog milenijuma. Oni se mogu videti ovde kao spona između izložbe „Përtej“ i ove izložbe⁵. Ove generacije umetnika su radikalno prekinule sa dotadašnjim umetničkim praksama, što je specifičnost u odnosu na ostale prakse u regionu.

Radovi predstavljeni na ovoj izložbi mogu se posmatrati kao dve konceptualne celine. Prva predstavlja kritičku intervenciju umetnika sa Kosova u prostoru globalne umetničke reprezentacije i umetničkog tržišta kojim dominira Zapad. Druga celina obuhvata radove koji se bave problemima kosovskog društva i „under construction“ države sa fokusom na nacionalnom i rodnom identitetu.

3 „Balkanske izložbe“ su: „In Search of Balkania“, Neue Galerie am Landesmuseum Joanneum, Graz, Austrija, 2002.god., kustosi: Peter Weibel, Roger Conover i Eda Cufer; „Blood & Honey, The future is in the Balkans“, Sammlung Essl Kunst der Gegenwart, Klosterneuburg/Beč, Austrija, 2003.god, kustos: Harald Szeemann; „In the gorges of the Balkans“, Kunsthalle Fridericianum, Kassel, Nemačka, 2003.god, kustos: Rene Block.

4 Rene Blok je u Kosovskom magazinu „Java“ gde on karakterise umetničku scenu sa Kosova kao avangardu Balkana objavljena je originalno u pomenutom magazinu. Vidi: http://gazetajava.com/artman/uploads/100_javaweb_2.pdf Više o tome vidi: Sezgin Boynik, „Theories of Nationalism and contemporary art in Kosovo“, u „Contemporary art and Nationalism, critical reader“, urednici Sezgin Boynik i Minna Henriksson, Pristine: Institute for Contemporary art „EXIT“: Center for Humanistic Studies „Gani Bobi“, 2007.god.

5 Mehmet Behluli, Sokol Beqiri, Albert Heta, Erzen Shkololli i Sislej Xhafa.

Umetnik, kustos i tržište

Jedan deo umetnika predstavljenih na ovoj izložbi na različite se načine bavi pitanjem strukture umetničkog sistema, hijerarhija, rasporeda moći i logike njegovog funkcionisanja. „Umetnički sistem” ovde ukazuje na internacionalni umetnički sistem i umetničko tržište, na kojem su „Balkanske izložbe” imale određenu ulogu u procesima evroatlantskih integracija i u pripremi terena globalniom kapitalu, gde je umetnost pokazatelj kultivisanosti i civilizovanosti regiona koji prezentuje⁶.

Kroz produkciju jedne mitologizovane reprezentacije slavni kustosi ovih izložbi su imali značajnu ulogu u otkrivanju mladih umetnika sa Kosova i sa Istoka uopšte, kao i u njihovom pozicioniranju na lokalnom i internacionalnom planu.

⁶ Više o odnosu Balkanskih izložbi i umetnosti sa istoka i kapitalizma vidi: Sezgin Boynik, *Theories of Nationalism and Contemporary Art in Kosovo*, u: „Contemporary Art and Nationalism”, Henriksson, Minna, Boynik, Sezgin, Institute for contemporary art „Exit” / MM-Center for Humanistic Studies „Gani Bobi, Prishtine, 2007. god.; Boris Buden, „The Madman Is Sleeping with the Lunatic”, u „Springerin” br 2, http://www.springerin.at/dyn/heft_text.php?textid=1329&lang=en, 2003. god.; Marina Gržinić, „Situating Contemporary Art Practices, Art, Theory and Activism from (the East of) Europe”, Revolver, Frankfurt am Main, 2004.god.; Tekstovi o kolekciji Erste Banke „Kontakt. The Art Collection of Erste Bank Group” (<http://www.kontakt-collection.net/mission/> i <http://www.kontakt-collection.net/concept/>) itd.

⁷ Rene Blok je za svoju izložbu u Kaselu imao kao partnere najeminentnije kustose i umetnike iz regiona. Vidi: <http://fridericianum-kassel.de/ausst/balkan03/partner.html>; Soroš mreža centara za savremenu umetnost je jedan od prvih primera umrežavanja i partnerstva stručnjaka sa Istoka i Zapada posle pada Berlinskog zida.

Činjenica da je neko bio uključen u jednu od ovih izložbi postavila se kao pokazatelj vrednosti određene umetničke produkcije. Ovaj kolonizatorski gest nije (bio) rezultat samo spoljašnje intervencije slavnih kustosa već i rezultat jednog procesa u koji su od početka devedesetih upleteni i mnogi akteri lokalnih scena u regionu⁷.

Radovi predstavljeni na izložbi svojim sadržajem ili izlagačkom istorijom autora potvrđuju da, ako ih ne verifikuju velika internacionalna kustoska imena, umetnici „ne postoje” u zapadnom mainstream umetničkom sistemu i na tržištu, kao i da je savremeno umetničko delo produkt/roba koja ima određenu funkciju i mesto u procesima globalizacije i tranzicije od socijalizma ka neoliberalnom kapitalizmu. Koristeći ironiju, parodiju i humor, ovi umetnici analiziraju svoje pozicije, govore o tome kako izgleda umetnički sistem čiji su deo ili žele to da budu, ali istovremeno taj sistem i kritikuju.

Jakup Feri u videu „Spasi me, pomoz mi” (Save me, help me) predstavlja svoje radove potencijalnom kustosu/kolekcionar, „spasitelju”, podrazumeva se, sa Zapada. On će ga otkriti, omogućiti mu vidljivost i prisustvo na umetničkom tržištu i učiniti ga slavnim. Reanimacijom ponižavajuće situacije u kojoj je umetnik pozvan da slavnim kustosu predstavi svoje radove, Feri ironizuje i kritikuje mehanizam umetničkog sistema. Stavljajući sebe u ulogu marginalizovanog umetnika sa Istoka, zavisnog od ukusa promotera sa Zapada kome prodaje svoj

rad (uglavnom za minimalni novčani iznos), Jakup ukazuje na logiku investiranja u umetnost sa Istoka, koja se, po njemu, zasniva na potencijalnosti slave umetnika kao činioca koji umnožava vrednost robe. Ovaj rad ukazuje i na činjenicu da je savremena umetnost u procesu potpune komodifikacije. „Spasi me, pomoz mi“ korespondira sa četiri slike **Dritona Hajredinija** iz serije „**Ujke**“ (The Uncles) gde umetnik aproprijacijom američkog nacionalnog simbola, Ujka Sema, govori o poziciji moći kustosa⁸. Originalna varijanta predstave Ujka Sema, koja nosi natpis „I want you for US army“ u ovom radu zamenjena je predstavom kustosa, „eksperata“ za Balkan, obeleženih nacionalnim simbolima zemalja iz kojih dolaze (odećom koja ima elemente nacionalnih zastava) koji poručuju „I want you for contemporary art army“.

8 Predstava Ujka Sema se, inače, prvi put pojavljuje početkom 19. veka. Korišćena je u S.A.D. kao kulturna figura koja poziva vojnike u rat (Američki rat 1912.god, Građanski rat, I i II svetski rat).

Serijsa „Ujke“ dublje zalazi u analizu, simbolično ukazujući na ekonomske aspekte američkih vojnih intervencija, i time iznosi tezu da je ceo sistem savremene umetnosti zapravo jedna mašinerija iza koje se krije globani ekonomski interes. Zajednički rad **Dritona Hajredinija**, **Jakupa Ferija** i **Ljulgizma Zećirija** „**Čekajući kustosa**“ (Waiting for a Curator) predstavlja akciju dočeka slavnog kustosa, koji dolazi u Prištinu. Za razliku od „Spasi me, pomoz mi“ Jakupa Ferija i serije „Ujke“ Dritona Hajredinija, u kojima je umetnikova moć prilično ograničena, ovde umetnik preuzima inicijativu i nameće kustosu izbor svog rada. Umetnik je neko ko je spreman da se simbolično izbori za svoje mesto na izložbi slavnog kustosa (pored opreme za spavanje umetnici imaju i bokerske rukavice). Ta će ga izložba verifikovati i omogućiti mu karijeru. Rad „Čekajući kustosa“ pretvara govor o marginalizovanoj poziciji umetnika u parodiju odnosa umetnik-kustos. Međutim, i u ovom radu analiza i kritika se završavaju na relaciji umetnik-kustos-izložba.

Ljulgzim Zećiri u radu „**Heroji**“ (Heroes) preplitanjem diskursa o produkciji i distribuciji mitologije o herojima rata 1999. i diskursa savremene umetnosti pozicionira dostignuća umetničke produkcije Kosova na internacionalnoj sceni. Narodni pevači pevaju o savremenim kosovskim umetnicima (umetnice nisu pomenute) precizno nabrojajući sva njihova herojstva - pojavljivanje na važnim internacionalnim manifestacijama (Manifesta, Bijenale u Istanbulu, izložba u Kaselu), što valorizuje njihov rad ali i implicira pitanje kulturne razvijenosti i naprednosti Kosova.

Za razliku od prethodne trojice umetnika, **Artan Baljaj** radom „**Savremeni umetnici Kosova**“ (Krijuesit Kontemporan të Kosovës) bavi se relacijama unutar umetničkog

sistema na lokalnoj sceni. Ta se scena, usled promocije umetnika (skoro nikad umetnica⁹) od strane zapadnih kustosa kao i prisustva umetničkih inicijativa finansiranih novcem iz zapadnih fondacija u kojima su neki lokalni umetnici bili angažovani, svodi na zatvoren krug nekolicine etabliranih imena - klan.

Pored jezičke reference na isključivo pripadanje jednoj grupi, vizuelno rešenje upućuje na jezik internacionalne konceptualne umetnosti sedamdesetih na koju se, između ostalog, oslanjaju umetničke prakse na Kosovu od devedesetih na dalje¹⁰.

9 U samom nazivu rada „Savremeni umetnici Kosova“ umetnice su isključene.

10 Ovde je zanimljivo napomenuti da na Kosovu šezdesetih i sedamdesetih nije postojala konceptualna umetnost i da istorija na koju umetnici/e sa Kosova referišu uglavnom nije zasnovana na lokalnim uzorima. Više o istoriji moderne umetnosti i savremenoj umetnosti na Kosovu vidi: Sezgin Boynik, "Is there any Contemporary Culture in Kosovo?", u "Umelec" br. 3, <http://www.divus.cz/umelec/en/pages/umelec.php?id=1006&roc=2003&cis=3>, 2003.god.; Shkelzen Maliqi, "Beyond, The New Art of Kosovo", u "Krasnogruda" br.8, <http://www.pogranicze.sejny.pl/archiwum/krasnogruda/pismo/8/kosovo/maliq1.htm>, 1998.god.; Shkelzen Maliqi, "Beyond the New Art of Kosovo", u "Umelec" br. 3, <http://www.divus.cz/umelec/en/pages/umelec.php?id=1005&roc=2003&cis=3>, 2003.god

11 Angela McRobbie, "From Clubs to Companies: Notes on the Decline of Political Culture in Speeded Up Creative Worlds", http://www.nelp.de/beitraege/02_farbeit/mcrobbe_e.htm 2002.god.

12 Kirsten Forkert, „Kdo je potemtakem tukaj naiven?“ u „Reartikulacija“ br.1, <http://www.reartikulacija.org/dekolonizacija/dekolonizacija.html> 2007.god.

U video radu „**Oslobodi um**“ (Free your Mind) **Aljban Muja** govori o oslobađanju od umetničkih uzora koji onemogućavaju nezavisan umetnički rad. Međutim, na listi uticajnih umetnika i umetnica nalaze se i uticajni kustosi! Ovde, zapravo, uočavamo konflikt sa velikim umetničkim imenima koji blokira kreativno razmišljanje, ali i konflikt sa velikim kustosima koji očigledno imaju odlučujuću poziciju za mladog umetnika na početku karijere. Ovaj rad može se posmatrati kao manifestacija fenomena "network sociality"¹¹. Networking i kontakti sa važnim akterima postaju vredna roba¹² i imaju, zapravo, veću vrednost nego sami akteri društva i njihov (kreativni) rad. Treba biti na pravom mestu, u pravo vreme, sa pravim ljudima.

Analizirajući ove radove, dolazimo do zaključka da oni jesu kritični prema umetničkom sistemu ali da istovremeno učestvuju u reprodukciji, regulaciji i održavanju tog sistema. Njihovi autori izlažu na tzv. „Balkanskim izložbama“, njihov sistem vrednosti grade kustosi-zvezde sa zapada ili na zapadu. Re-

fleksija sistema u pomenutim radovima ne ide dalje od analize i kritike hijerarhija, uloga i moći aktera.

Postavlja se pitanje gde je prostor promene ili prostor potencijalnosti promene umetničkog sistema zasnovanog na komodifikaciji. Kako ovi umetnici, od kojih se neki precizno bave problemima umetničkog sistema i tržišta, mogu da naprave korak dalje?

Under Construction

O „Herojima“

U kontekstu poslednjih događaja (ratova devedesetih) i promena koje su se desile na Kosovu, diskurs o nacionalnom identitetu ima značajno mesto u političkom i kulturnom životu Kosova. Sezgin Boynik u eseju pod naslovom "Theories of Nationalism and Contemporary Art in Kosovo" istražuje fenomen nacionalizma u savremenoj umetnosti Kosova i tvrdi da je ona jednim delom nacionalistička. Pri tome je i njena internacionalna interpelacija realizovana kroz nacionalističku prezentacijsku platformu, koju su omogućili isključivo internacionalni fondovi – javni ili privatni.

Jedan deo umetničkih radova sa Kosova od početka devedesetih godina do danas uglavnom nastaju u komunikaciji sa fenomenom nacionalizma i nacionalističkim označiteljima, pri čemu ponekad i sami predstavljaju manifestaciju i potvrdu ove tendencije¹³.

Aproprijacija nacionalne folk ikonografije, nacionalnih simbola ili nacionalnih pesama/himni česte su u radovima kosovskih umetnika i umetnica¹⁴. U tom smislu, paradigmatičan video rad „Heroji“ (Heroes) Ljiljizima Zečirija na duhovit način iskazuje kompleksne probleme jednog društva i kulture u kontekstu iskustva susreta tradicije i savremenog internacionalnog pozicioniranja, koje diktira globalna politika neoliberalnog kapitalizma. Simuliranju nacionalne tradicije kroz scenografiju seoskog enterijera sa tradicionalnim mobilijarom u kom muški pripadnici albanskog (patrijarhalnog) društva na Kosovu provode veče uz pevanje i sviranje šargije, odnosno tradicionalnog prenošenja usmene književnosti, suprotstavlja se tekst pesme u kom se kao heroji epa pojavljuju slavni protagonisti savremene umetničke scene Kosova. Fenomen heroizacije, koji učestvuje u konstruisanju nacionalističkog fantazma, karakterističan je za svako društvo u procesu legitimizacije nacionalnog identiteta.

13 Sezgin Boynik, *Theories of Nationalism and Contemporary Art in Kosovo* u „Contemporary Art and Nationalism“ (214–215, 225–233), Henriksson, Minna, Boynik, Sezgin, Institute for contemporary art „Exit“ / MM-Center for Humanistic Studies „Gani Bobi, Prishtine, 2007.

Takode: Sezgin Boynik, *Is there any contemporary culture in Kosovo?*, Umelec (3), 2003 na <http://www.divus.cz/umelec/en/pages/umelec.php?id=1006&roc=2003&cis=3#clanek>,

14 Zastava se pojavljuje u radovima mnogih umetnika: „Fuck you“ Sokolja Bečirija, „Albanian Flag on the Moon“ Erzen Školjoliija, „Embassy of the Republic of Kosovo“ Alberta Hete, „All What We Sing About“ Dren Malićija; ili aproprijacija nacionalističkih pesama u radu „Hey You“ Erzena Školjoliija ili „Hymn“, recital nacionalne himne Ljiljizima Zečirija. Više o tome: Sezgin, Boynik, *Is there op.cit* (214); o umetnosti sa Kosova devedesetih: Maliqi, Shkelzen, *Beyond the new art of Kosovo*, Umelec (3), 2003 na <http://www.divus.cz/umelec/en/pages/umelec.php?id=1005&roc=2003&cis=3#clanek>; Sezgin Boynik, *Is there ...op.cit*. <http://www.divus.cz/umelec/en/pages/umelec.php?id=1006&roc=2003&cis=3#clanek> ; Appendix: Umetnost na Kosovu–razgovori (367– 379) u Anđelković, Branislava i dr. (ured), „O normalnosti“, Muzej savremene umetnosti, Beograd, 2005.

Javni prostori su platforma za društvene ideologije koje kroz simbolički jezik komunikacije (spomenici, memorijali, arhitektura, reklamne table, modna garderoba i drugi vizuelni elementi iz javne sfere) otkrivaju kulturnu antropologiju određenog geo-političkog toposa. Zvanična ideologija u javnom prostoru reprezentovana je kroz različite vizuelne forme među kojima lica novih heroja: ratnika, političara i spasitelja nacije zauzimaju značajno mesto u ikonosferi savremene Prištine.

Diptih pod nazivom „**Licem u lice**“ (Face to face) **Drena Maljićija** istražuje efekte slika nacionalnih heroja koji osvajaju javni prostor i preklapaju se sa vizuelnim sadržajima pop kulture. Dren dva printa izvedena u pop-art maniru postavlja jedan nasuprot drugom. Na jednom printu se nalazi čuvena Vorholova serigrafija Elvisa Prislija sa pištoljem, dok se na drugom printu, u istom vorholovskom serigrafskom maniru, nalazi reprodukcija čuvene slike Adema Jašarija u uniformi (poznatog nacionalnog heroja Albanaca sa Kosova iz poslednjeg rata) koja se originalno nalazi na fasadi jedne od najvećih zgrada sportskog centra u Prištini. Dren Maljić kroz ovaj rad multiplikovanja predstave heroja i njenim postavljanjem naspram predstave čuvene pop ikone aludira na formiranje kulta novih heroja u savremenom dobu. Taj kult prolazi kroz iste produkcijske i distributivne procese kao i kulturni sadržaji iz domena pop kulture, što govori da se njihova ekonomija preklapa.

Rodni identitet vs. nacionalni identitet

U specifičnoj društveno-političkoj situaciji na Kosovu, gde nacionalni princip oblikuje osnove društvenog života, pitanje roda se uglavnom posmatra u skladu sa tim procesima. Izvođenje nacionalnog identiteta prati i konstantno izvođenje i redefinisane rodno identiteta, a oni se retko ispoljavaju nezavisno jedan od drugog. Nekoliko radova mladih umetnica, predstavljenih na ovoj izložbi, bave se pitanjima prisustva/odsustva politika rodno identiteta, procesima intersekcije rodno i nacionalno identiteta i kritikom njihove instrumentalizacije.

U radu pod nazivom „**Japan**“, **Fitore Isufi** – **Koja** polazi od običaja da se, nakon prve bračne noći, javno istakne komad belog platna sa tragom „devičanske“ krvi, koji vijori poput zastave kao znak/dokaz da je mlada pre stupanja u brak bila devica. U društvu koje teži ubrzanom modernizaciji i liberalizaciji (a neminovno i vesternizaciji), opstali običaji svedoče o tradiciji koja nastavlja da živi. Fitore, kao polaznu tačku svoga rada, koristi jedan takav slučaj za konstruisanje formalno-sadržajno antagonizma kroz konfrontaciju, a istovremeno i ironizaciju postav-

ljenih odnosa. Naziv video rada, osim na formalnom nivou, ne korespondira njegovoj sadržajnoj strukturi, dok se utisak prijatnosti, spojen sa vizuelnom jednostavnošću kompozicije, suprotstavlja značenjskoj težini ovog rada. Ako se fokusiramo na analizu dva glavna znakovna elementa – zastave i traga ženske krvi, antagonizam se produbljuje. Nailazimo na jaz između javne, državne sfere u kojoj je muški autoritet i dalje nesumnjivo dominantan, i privatne, familijarne sfere u kojoj je žena predstavljena samo kao telo (u ovom slučaju trag tela) ostajući isključena iz javne sfere.

15 Ovaj rad se sastoji iz dve ženske kompozicije, koje mogu odvojeno da se izlažu. Kompozicija predstavljena na izložbi je "ON" verzija (kada je upaljena u struju). Druga verzija je "OFF" (kompozicija je neosvetljena, ženska figura je „isključena“ iz struje)

16 Nita Luci, *Endangering Masculinity in Kosovo: Can Albanian say no?*, *Anthropology of East Europe Review*, 2002, <http://condor.depaul.edu/%7Errorotenbe/aeer/v20n2/Luci.pdf>

17 Prema rečima same umetnice, važan uticaj na njen rad dolazi iz konceptualne umetničke prakse Marine Abramović.

Rad Aljkete Džafe Mripe „Bejbi Dol/Dan posle“ (Baby Doll/The Day After) ide korak dalje od prethodnog, pokrećući pitanje politike tela. Na fotografiji je predstavljena nepoznata ženska figura, čija je glava uvijena peškirom a grudi pokrivene rukom, kako bi prikrla sopstveni (ženski) identitet (ili se samo pretvara da ga krije?). Jedini komad odeće na njoj je muški crveni šorc sa amblemom crnog orla u uglu – referenca na nacionalnu albansku zastavu. Figura žene je metaforično prikazana kao dekorativna lampa sa abažurum, koja je „uključena“ u struju¹⁵.

Čini se da je intencija umetnice da predstavi savremeni model (albanske) žene, model koji je prilagođen savremenom društvu u kojem i dalje dominira muški princip. Aljketa kritički analizira i dekonstruiše mesto žene u tom društvu, u kom je njena uloga i dalje potisnuta. Ovaj rad pokreće pitanje mesta ženske emancipacije u savremenom kosovskom društvu koje se nalazi u procesu ubrzane modernizacije, kao i pitanje koliko je dominantno, patrijarhalno/muško društvo otvoreno za rekonfiguraciju i reprodukciju ženskog identiteta, nezavisno od nacionalnog? Poza koju zauzima mlada žena na fotografiji govori o njenoj nameri da „odstupi“ od patrijarhalnog koncepta primenjujući strategiju ironizacije i parodiranja. Sa druge strane postavljena kao (muški) ukras ili instrument, svojom pozom ona provocira dominantni muški diskurs, kome ne želi da se prikloni. Ćutanje i tišina otvaraju mogućnost otpora što dovodi do pitanja: „Can Albanian women say no?“¹⁶

Dok je rad „Bejbi Dol“ konstatacija ženskih pozicija u okviru savremenog kosovskog društva, rad „Zastava“ (The Flag), umetnice **Nurhan Ćehaje** predstavlja intersekciju prethodnih dveju pozicija i zadire u polje politike rodni identiteta. Osobenost Nurhanine prakse na savremenoj umetničkoj sceni Prištine ogleda se u tome što u svom radu primenjuje jezik body- arta¹⁷. Rad se paralelno

bavi pitanjima politike (ženskog) tela, mogućnostima iskoračenja žene kao subjekta u sferu javnog i pokušajima njenog narušavanja strategijama koje su još uvek društveno neprimerene.

Himna koju naga umetnica peva, u određenom momentu kreće unazad (intervencijom u montaži videa) i tako proizvodi efekat pomerene perspektive i devijantnosti. Kontinuitet u alteraciji dva modusa himne kao označitelja nacionalnog identiteta, dovodi do poništavanja i negiranja njegovog dominantnog značenjskog okvira u cilju isticanja ličnog (ženskog) identiteta, što se može čitati i kao subverzivni akt. Konstantna ambivalentnost i bizarnost odnosa očitava se i između onog zabranjenog, nedopustivog (Albancima na Kosovu je često bilo zabranjivano da javno pevaju albansku himnu) i svečanog, „državnog“ (zastava koju umetnica drži dok peva himnu).

O grehu prema „Drugom“

Video rad **„Greh“** (Sin) **Dritona Hajredinija**, koji zapravo predstavlja dokument jedne akcije izvedene u hrišćanskoj crkvi u nemačkom gradu Minsteru, zabeležen je kamerom koja je bila sakrivena. Umetnik je sa kamerom ušao u ispovedaonicu crkve i ispovedio se svešteniku postavljajući mu neuobičajena pitanja poput: „Ja sam, zapravo musliman ali sam hteo da pitam je li greh to što sam rođen Kao Albanac na Kosovu? Može li se to nazvati grehom, na neki način?“. Zbunjeni otac odgovara: „Ne, ne grehom. Greh je nešto što mi ljudi radimo od slobodne volje, ali što je u suprotnosti sa Božjim zapovestima.“

Unoseći konfuziju u regulacijski i identifikacijski kôd hrišćanske crkve kroz subverzivno isticanje pripadnosti drugoj religijskoj zajednici u toku ispovedanja, postavljanjem pitanja u vezi sa nacionalnim određenjem koja povezuje sa konceptom „sudbinskog“ i „kršenja“ zapovesti, Driton na perversan način smešta problem nacionalnog identiteta u fantazmatsko polje religijske dogme i njenih institucija i na taj način relativizuje značaj nacionalne paradigme. Nacionalni identitet se često vezuje za religijski označitelj koji očvršćava ideju nacije, društvene i kulturne monolitnosti. Potragu za nacionalnim identitetom i njegovom legitimizacijom

prati i potraga za jedinstvenim religijskim kôdom. Sa druge strane, ovaj rad na ironičan način kritikuje pojavu kulturnog rasizma prema „drugom“, koji karakteriše većinu društava u zemljama Prvog

18 Kultur-rasizam je globalni problem sa kojim se suočavaju mnogi pojedinci zbog svoje kulture, bilo da je to zbog kulture razvijenih zemalja ili kulture manjina u nekom društvu.

Savremeno Kosovo

Sezgin Bojnik ocenjuje da fantazam o nezavisnosti (kako slovenačka psihoanaliza čita Lakana) u kosovskom društvu doprinosi odlaganju svih realnih problema u neodređenu budućnost, pri čemu politička ekonomija postaje jedna potpuna apstrakcija¹⁹. Jedan od retkih umetničkih web radova u Prištini pod nazivom „**www.nezavisnostkosova.com**“ (www.pavaresiaekosoves.com) umetnika **Ar-tana Baljaja** govori o atmosferi u kojoj se nalazi albansko društvo, koje čeka na izglasavanje nezavisnosti Kosova. Ikonografsko rešenje rada „**www.neza-visnostkosova.com**“ korespondira vizuelnim rešenjima signalizacija u javnom prostoru, gde jednostavne figure/znaci formiraju kompoziciju u kojoj jedna figura/znak (internacionalni predstavnik birokratskog aparata na Kosovu-UNMIK) daje lekcije drugim figurama/znacima (predstavnicima društva na Kosovu). Realizovan kao veb-sajt koji konstantno pokazuje isto vreme (12:44), ovaj rad komentariše posledice donošenja Rezolucije 1244 koja je privremeno uspostavila upravu Ujedinjenih nacija na Kosovu i proces institucionalnog/birokratskog konstituisanja jedne države koja se nalazi u stanju „under construction“.

19 Sezgin Boynik, *Theories ...op. cit.*, 229. U tom smislu, indikativan je podatak da se u umetničkim radovima ne javljaju teme koje se bave realnim problemima savremenog Kosova kao što su veliki procenat nezaposlenosti (oko 75%) i siromaštvo nastalom tokom celokupnog ekonomskog i kulturnog gašenja devedesetih godina XX veka.

Sa druge strane, slike umetnika **Vigana Nimanija** kroz sanjivu bezvremenu atmosferu neodređenog toposa obeleženog arhitekturom iz doba Druge Jugoslavije, očišćenog od svih drugih konkretnih označitelja u kom borave letargični ljudi bez lica/identiteta, ilustruju to fantazmatsko stanje koje ne korespondira sa realnošću o kojoj govori Bojnik. Onemogućavajući svaku potencijalnu konceptualizaciju sadržaja Viganovih slika, umetnik posmatrača suočava sa različitim osećajima koje ne možemo da identifikujemo i na taj način nas decentrira.

20 Područje Kosova i Metohije se od 1999. godine nalazi pod administracijom Ujedinjenih nacija (UMNIK) uz pomoć lokalnih Privremene Institucije Samouprave/Autonomije (PISG).

Promena ambijenta na Kosovu, kroz prisutnost internacionalnih administrativnih i bezbednosnih institucija²⁰ uspostavljenih nakon rata 1999. godine, bitno određuje svakodnevni život ljudi. Ove su promene neminovno otvorile polje novim fantazmima prosečnog građanina. Video rad pod nazivom „**Amerika na zemlji – Bog na nebesima**“ (*America on Earth, God in Heaven*) umetnice **Fitore Isufi-Koje** na komičan i iskarikiran način ilustruje malo fantazmatsko polje u svakodnevnom životu čoveka iz kog izviruje njegova fascinacija velikim svetskim vojnim silama. U njegovoj priči to je fascinacija Sjedinjenim Američkim Državama. Glavni junak u ovom radu kroz svoje pripovedanje reanimira

fascinaciju nadljudskim moćima najvećih sila hladnoratovskog sukoba u kom se prepliću scenarija SF filmova američke produkcije, atmosfera Orvelove „1984“ sa veštinom junaka „Džejms Bond“ serijala.

U prostoru Realnog ili o „traumi“

Ratni sukobi i masovni zločini koji su se desili tokom devedesetih godina na području bivše Jugoslavije postali su glavni prostor traume. Video rad umetnika **Ljulzima Zečirija** pod nazivom **“Bela mapa”** (White map) reanimira taj traumatski procep u nacionalističkom fantazmu koji nas suočava sa Realnim. “White map” se nadovezuje na rad “Heroes” u korišćenju elemenata tradicije usmene književnosti balkanskog područja i aluzije na proces heroizacije, koji u ovom slučaju gubi nacionalne označitelje u vidu jezika ili ikonografije. Snimljen do predela glave, guslar u tradicionalnoj nošnji svira, dok se prostor u kom sedi postepeno puni crvenom tečnošću i dostiže visinu njegovih kolena. Ljulzim, koristeći označitelje kao što su nošnja i gusle, ukazuje na tradiciju šireg prostora Balkana, ali se tu završava svaka dalja identifikacija. Traumatski procep, izazvan scenom ulivanja, tačnije prolivanja crvene tečnosti koja eksplicitno aludira na prolivenu krv, vraća nas na prizor ratnih užasa, masovnih zločina i stradanja koji su se u novijoj istoriji odvijali na prostorima bivše Jugoslavije, dok muziciranje stvara “on and on and on” upozoravajući efekat okidača za stvaranje novih heroja i realnih trauma.

Sa druge strane, mlada umetnica **Fljaka Haljiti** u video radu **„Naša smrt – jelo drugih“** (Deka jonë, dreka e huaj) locira traumu u konkretnom prostoru oko teme nestalih osoba. Rad Fljake Haljiti pokušava da odgovori na probleme žrtava ratnih sukoba, kao i na probleme naknadnih viktimizacija. Rad koristi princip redimejda, to jest koristi jedan proizvod popularne kulture, u ovom slučaju video spot za pesmu kosovske grupe „Jericho“ (Jericho), koji je u trenutku pojavljivanja iznenadio kosovsku javnost svojom iskrenom posvetom nestalima u ratu na Kosovu²¹. S obzirom da se žrtve u većini slučajeva zloupotrebljavaju u dnevno-političkom kontekstu ili služe kao potencijalni alibi za buduće ratove, ovaj video spot je pokazao iskreno osećanje tuge za nestalima. Fljaka Haljiti kao deo svog rada pored ovog video spota izlaže i snimak razgovora porodica nestalih, koje govore o opravdanosti proizvodnje ovakvog video spota, njegovoj svrsi, ekonomskoj isplativosti, o potencijalnom profitiranju na žrtvama i njihovoj ponovnoj viktimizaciji. Osnovno pitanje koje Fljaka Haljiti postavlja u svom radu jeste da li je moguće danas iskreno izraziti bol za žrtvama, u ovom slučaju za nestalima. Da li je svaki pokušaj sećanja na žrtve osuđen na optužbe za viktimizaciju, patetiku, dnevnu politiku, latentni nacionalizam? Da li je svako sećanje na žrtve na Bal-

kanu kidnapovano od strane dnevne politike i nacionalizma? Da li je komfornije i sigurnije biti neosetljiv i jednostavno se ne sećati žrtava?

Welcome

Aljban Muja i Fljaka Haljiti su od retkih mladih umetnika sa Kosova koji su nakon rata 1999. boravili u Srbiji u okviru zvaničnog rezidencijalnog programa jedne institucije²². Akcija u Novom Sadu pod nazivom „**Grad za turiste**” (Tourist city) rad je **Aljbana Muje**, a realizovana je u okviru njegovog zvaničnog rezidencijalnog boravka 2007. godine. Ovaj rad predstavlja intervenciju u javnom prostoru, koja se sastoji iz postavljanja tablica sa latiničnim nazivom ulica ispod postojećih tabli sa nazivima na ćirilicom pismu. Lakoća u nazivu ove umetničke akcije koja podseća na promotivne kampanje gradskih info centara ili lokalnih turističkih agencija krije u sebi kritiku politike i društva u Srbiji. Tablice sa latiničnim nazivima ulica na simboličnom nivou predstavljaju malu korekciju u javnom prostoru Novog Sada koji otkriva latentnu ksenofobiju jednog društva indiferentnog prema posetiocima iz inostranstva. Ili se, u stvari, ti gosti ni ne očekuju?²³

Nada

Rad koji zatvara tekst je ujedno i rad koji zatvara ovu izložbu. To je zidna instalacija „Nada” (Hope) Drena Maljićija. Ovaj rad, koji se sastoji iz monumentalnog natpisa „Hope” predstavljenog u polumračnom prostoru i izvedenog masnom belom bojom na belom zidu, paradoksalno je skoro nevidljiv. „Hope” se pojavljuje kao znak koji ostaje otvoren za različita učitavanja i može da se razume kao bilo koja i bilo čija nada. Kontekst mesta u kom se rad izvodi učestvuje u njegovoj konceptualizaciji. Izložba mladih umetnika i umetnika iz Prištine u Novom Sadu i Beogradu svakako ne predstavlja svakodnevicu srpskog javnog prostora, te se u tom kontekstu Nada pojavljuje kao nešto što je u ovom momentu jedva vidljivo, ali postoji.

Vida Knežević, Kristian Lukić, Ivana Marjanović i Gordana Nikolić

21 Više o temi nestalih osoba na Kosovu i kampanjama koje su pokrenute u vezi sa tim na Kosovu, kao npr. kampanja „We are all missing them”

http://www.kan-ks.org/lexo_lajmet.php?id=63&kat=111&gjuha=english

<http://www.alb-net.com/pipermail/kan-info/2003-November.txt>

22 Fljaka Haljiti je boravila u Beogradu 2005. godine u okviru projekta „Beogradski dopisnik” (Belgrade Correspondent) kulturnog centra „Rex” iz Beograda (autor: Nebojša Milikić) zajedno sa oko petnaest internacionalnih učesnika. Više o tome: <http://www.rex.b92.net/bc/>; http://www.rex.b92.net/bc/artist/09_Flaka_Haliti/Index.html Aljban Muja je boravio u Novom Sadu 2007. godine u okviru programa „Backyard Residences” u organizaciji institucija: Vector Association, Jaši, Rumunija; Platform Garanti Contemporary Art Centre, Istanbul, Turska;

Centar za nove medije_kuda.org, Novi Sad, Srbija; više o tome: <http://www.kuda.org/?q=sr/node/962>; <http://www.kuda.org/?q=sr/node/1220>

23 Više o tom radu i boravku umetnika: Lukić, Kristian, Nevidljivi pasoš, Rez, jul 2007. na <http://www.rezmagazin.com/arhiva/jul2007/NevidljiviPasos.htm>

The "Exception" exhibition in Novi Sad and Belgrade is one segment of the production of young artists, women and men from Prishtina, who show their work both locally and internationally, and are formed after the 1999 war, in the time when Kosovo lives away from Serbia. It is a generation of artists which is almost unknown in Serbia. The presented production came to being in specific social, cultural, economical and political contexts of contemporary Kosovo, which resulted in the drift from the traditional approach to art and in the creation of new art practices since the end of the nineties until today.

The exhibition reassesses dominant cultural hegemonies of Europe, Serbia and Kosovo as well as the national or gender identities in the field of visual art that are defined by the Balkan particularisms, interest zones of global security alliances, doctrines of limited sovereignty, nationalisms, causes and consequences of Euro-Atlantic integrations and strengthening of the capitalism. The "Exception" is the result of researching the contemporary scene of Prishtina and is a part of a project, which, apart from the exhibition, includes roundtables, art presentations and a publication that will be published during 2008.

The name of the project refers to the exception of this exhibition and the project from the mundane today in Serbia, where one speaks of Kosovo only in the context of territory and status and where Albanians are simply not the topic. It refers to the exception of the Albanian society of the nineties from the system and building a parallel (boycotting the repressive hegemonic system), exception in the future where unreflected past determines both the general and individual views on the world or exception of these artist from Kosovo from the artistic practice of the previous generations.

The exhibition is realised at the time when declaration of independence is expected and prepared in Kosovo, and there are attempts in Serbia to recreate the atmosphere before the Balkan Wars from the beginning of the twentieth century. There are attempts to replace the romantic enthusiasm of yesteryear with the tension-making media pressure regarding the vital importance of Kosovo as the inalienable part of the Republic of Serbia.

For many decades the anti-Albanian propaganda in Serbia, which culminated in the eighties, with the emergence of the radical nationalism of Milošević's politics is still a very important phantasmal field of politics in Serbia. During the past twenty years the communication between Prishtina, Belgrade and Novi Sad was selective and sporadic, and such a level of communication is the consequence of

a semi-official program of apartheid conducted by the official Belgrade; conscious self-isolation and boycotting the official institutions of the Republic of Serbia by the Albanian society in Kosovo during the first half of the nineties and radicalisation of the clashes in Kosovo in the second half of the nineties, and practically, secession of Kosovo from Serbia after 1999 upon the establishment of the United Nations control. Although Kosovo has, apart from a small interval during the Second World War, directly or indirectly been a part of Serbia since 1913, the official politics treated Albanians as a foreign body and, in accordance with the racist and cultural-racist stereotypes about Albanians were formed, which were a justification for ethnic cleansing attempt during the nineties. When you have this in mind, it is not surprising that society in Serbia today does not know the Albanian culture and society in Kosovo, as it was the case in the past decades. A total blockade of information about the Albanians and partial about the Serbs from Kosovo in everyday media reporting in Serbia creates an unease feeling and it is not appropriate to speak of people who live there, which presents information genocide of a kind.

The idea of the "Exception" exhibition is to, together with roundtables, presentations and publication in the forthcoming period, analyse certain facts that an average person from Serbia was not allowed or did not want to know. It especially concerns the functioning of a parallel society in Kosovo, as a result of a massive "differentiation" and exclusion of the Albanians from the political life in Kosovo after 1989.

After the cognitive and emotional production (of art as a product at an exhibition) as a part of post-industrial culture as economy, the project presents both women and men artists, theoreticians and people active in culture who will discuss art, culture and society in Kosovo focusing especially on artistic and cultural relations between Serbia and Kosovo. What is in this case the field of art? The field of art is a place where, among other things, people talk about something that has to be talked about publicly, in media and parliament, and this is the issue of the past and the issue of the future of co-existence in this area, the issue of the very subjects.

After "Përtej"

In 1997, Belgrade audience had the chance to meet contemporary art of the middle generation of Kosovo artists today, when the Centre for Contemporary Art organised "Përtej" exhibition in the Centre for Cultural Decontamination¹. After

that, Belgrade and Novi Sad audiences met with the artists, theoreticians and people active in culture in Kosovo at sporadically organised presentations². Art circles from Serbia could be introduced to the art scene in Kosovo in the “neutral” West, where they participated and visited the so-called “Balkans Exhibitions” at the start of the 21st century when the contemporary art in Kosovo emerged on the international artist scene within the specific space of the “Balkanisation” of the Balkans³.

1 On that occasion people could see works by visual artists Mehmet Behluli, Sokol Beqiri, Mazgut Vezgishi and composer Ilir Bajri. The curator was Schkelzen Maliqi. “Përtej” in Albanian means above, over, on the other side.

2 More on that: Vladimir Tupanjac, “Kosovo: Lost & Found, Kosovska umetnička scena videna iz Srbije”, <http://www.elektrobeton.net/beton131.html>, 2007.

3 “Balkans Exhibitions” are: “In Search of Balkania”, Neue Galerie am Landesmuseum Joanneum, Graz, Austria, 2002, curators: Peter Weibel, Roger Conover and Eda Cufer; “Blood & Honey, The future is in the Balkans”, Sammlung Essl Kunst der Gegenwart, Klosterneuburg/Vienna, Austria, 2003, curator: Harald Szeemann; “In the gorges of the Balkans”, Kunsthalle Fridericianum, Kassel, Germany, 2003, curator: Rene Block.

4 Rene Block in a Kosovo magazine “Java”, where he characterises the art scene in Kosovo as the avant-garde of the Balkans was published in unabridged form in the mentioned magazine. See: http://gazeta-java.com/artman/uploads/100_javaweb_2.pdf

For more on that see: Sezgin Boynik, “Theories of Nationalism and contemporary art in Kosovo”, in “Contemporary art and Nationalism, critical reader”, editors: Sezgin Boynik and Minna Henriksson, Prishtina: Institute for Contemporary art “EXIT”: Centre for Humanistic Studies “Gani Bobi”, 2007.

5 Mehmet Behluli, Sokol Beqiri, Albert Heta, Erzen Shkolli i Sislej Xhafa

The art scene in Kosovo (just as the others in the region) was recognised on this occasion through a certain form of being made exotic where the social and historical contexts of the Balkans were connected to the negation of culture, which added to the picture of the “mythically wild Balkans”, where the art scene in Kosovo was seen as avant-garde⁴.

Among others, a part of artists who became the protagonists of the international scene and participants of one of the mentioned exhibitions of the global culture (of which René Block speaks euphorically as of the avant-garde of the Balkans) are here at this exhibition. They represent a part of a younger generation whose work is a continuation in a conceptual sense (or is developed parallelly) of the influence of a couple of artists who have played an important role in constituting a new art scene in Kosovo and for its promotion in the West at the beginning of the new millennium. They can be seen here as a link between the “Përtej” exhibition and this exhibition⁵. These generations of artists have radically terminated the art practices of up to then, which is unique when compared other practices in the region.

The works presented at this exhibition can be seen as two conceptual units. The first one is the criticising intervention of the artists from Kosovo in the field of the global art representation and art market dominated by the West. The other unit encompasses all the works that deal with the problems of the Kosovo society and “under construction” state with the focus on the national and gender identities.

Artist, Curator and Market

One part of artists represented at this exhibition in many ways deals with issues of the art system structure, hierarchies, power balance and logic of its functioning. The "Art System" here points to an international art system and art market where "Balkan Exhibitions" played a certain role in the processes of Euro-Atlantic integrations and in the preparation of the ground for the global capital, where art is the indicator of how cultivated and civilised the region presented is⁶.

Through a production of a mythologized representation, famous curators of these exhibitions played an important part in discovering young artists from Kosovo and from the East in general and they played part in their positioning on the local and international levels. The fact that one was included in one of these exhibitions has proved to be an indicator of a value of a certain art production. This gesture of a coloniser has not been the result of only the outer intervention of the famous curators but the result of a process in which many from the local scenes in the region have been involved since the beginning of the nineties⁷.

With their contents or exhibition history of the authors, the pieces of work presented at the exhibition confirm that, unless they are verified by great curator names, the artists do "not exist" in the Western mainstream art system and market. Also, the contemporary art piece is a product/merchandise which has a certain function and place in the processes of globalisation and transition from socialism towards neoliberal capitalism. By using irony, parody and humour, these artists analyse their own positions; speak of how an art system that they are part of, or want to be, should look like, but, nevertheless, they criticise that system.

Jakup Ferri in his video "**Save Me, Help Me**", presents his works to a potential curator/collector, "saviour". It goes without saying that he is from the West. He will discover him, provide him with visibility and presence at the art market and make him famous. By re-enacting the humiliating situation where the artist is invited to present his work, Ferri ironizes and criticises the mechanism of the art system. By putting himself in the role of a marginalised artist from the East, dependant

6 For more information about the relation between the Balkans exhibition and art coming from the East on the one side and capitalism on the other, please refer to: Sezgin Boynik, *Theories of Nationalism and Contemporary Art in Kosovo*, also in: "Contemporary Art and Nationalism", Henriksson, Minna, Boynik, Sezgin, *Institute for contemporary art "Exit" / MM-Center for Humanistic Studies "Gani Bobi, Prishtina, 2007*; Boris Buden, *The Madman Is Sleeping with the Lunatic*, in "Springerin" No. 2, http://www.springerin.at/dyn/heft_text.php?textid=1329&lang=en, 2003; Marina Gržinić, "Situating Contemporary Art Practices, Art, Theory and Activism from (the East of) Europe", *Revolver*, Frankfurt am Main, 2004; Texts about the collection of Erste Bank "Kontakt. The Art Collection of Erste Bank Group" (<http://www.kontakt-collection.net/mission/> / <http://www.kontakt-collection.net/concept/>) etc.

7 For his exhibition in Kassel, René Block had the most acclaimed curators and artists from the region as his partners. See: <http://fridericianum-kassel.de/ausst/balkan03/partner.html>; Soros network of centres for contemporary art is one of the first examples of networking and partnerships of professionals from the East and West since the fall of the Berlin Wall.

of the taste of his Western promoter he sells his work to (mainly for a minimum financial gain), Jakup points out to the logic of investment in the art from the East, which, according to him, is based on the potential that the artist's fame has is the factor that multiplies the value of the merchandise. This work points out to the fact that the contemporary art is in the process of complete co-modification. "Save Me, Help Me" corresponds to four paintings by **Driton Hajredini** from his series "**The Uncles**", where the artist, through utilising the American national symbol, Uncle Sam, speaks of the curators' power⁸. The original version of Uncle Sam's image which bears the slogan "I want you for US Army" in this work is replaced with the image of curators, "experts" for the Balkans, recognised for the national symbols of the countries they come from (the clothes with the elements of the national flags) whose message is "I want you for contemporary art army." "The Uncles" se-

8 The first appearance of Uncle Sam dates back to the beginning of the nineteenth century. His image has been used in the USA as a cult figure that invites soldiers to war (American war 1912, Civil war, World Wars I and II).

9 In the original name in Albanian "The Contemporary Kosovo Artists" women artists are excluded.

ries goes into deeper analysis, symbolically pointing out to the economic aspects of the American military interventions, and by doing this, it presents a thesis that the entire system of the contemporary art is actually a machinery with the global economic interest behind it.

The joint work of **Driton Hajredini, Jakup Ferri and Lulzim Zeqiri** "**Waiting for a Curator**" is about an art action of welcoming a famous curator who is coming to Prishtina. Compared to Jakup Ferri's "Save Me, Help Me" and Driton Hajredini's "The Uncles" where the artist's power is substantially limited, the artist here takes over the initiative and imposes the selection of his work to the curator. The artist is someone ready to symbolically fight for his place at the exhibition of the famous curator (apart from the sleeping gear, the artists have boxing gear, too). This exhibition will verify him and make his career possible. "Waiting for a Curator" turns the talk of artists' marginalised position into a parody of the artist-curator relationship. However, in this work, too, analysis and criticism end at the artist-curator-exhibition relation.

Lulzim Zeqiri in his work "**Heroes**" positions the achievements of the art production in Kosovo on the international scene by intertwining the discourse about the production and distribution of mythology regarding the 1999 war heroes and the discourse of contemporary art. Folk singers sing about the current Kosovo men artists (women artists are not mentioned)⁹ precisely naming all of their heroic gestures – appearances at important international events (Manifesta, Istanbul Biennale, Kassel Exhibition) all of which give their work value but imply a question of cultural development and advancement of Kosovo.

As opposed to the previous three artists, **Artan Balaj** and his work **“The Contemporary Kosovo Artists”** (Krijuesit Kontemporan të Kosovës) are about the relations within the art system at the local scene. This scene, due to the promotion of men artists (almost never women artists) by the Western curators as well as due to the presence of the art initiatives financed by the money from Western foundations where some local artists have been engaged, is reduced to a closed circle of some established names – clan. Apart from the language reference of belonging to one group exclusively, the visual solution directs us towards the language of the international conceptual art of the seventies, which is something art practices in Kosovo have been leaning on since the nineties onwards¹⁰.

In his video **“Free Your Mind”**, **Alban Muja** speaks about liberating oneself from the art ideals which disable independent art work. However, on the list of the influential artists there are also influential curators! Here we actually notice a conflict with great names from the world of art that blocks creative thinking, but also a conflict with great curators who, obviously, have a crucial position with regards to the young artist at the beginning of his or her career. This work can be seen as a “network sociality” phenomenon¹¹. Networking and contacts with important protagonists become valuable merchandise¹² and have, actually, a greater value than the protagonists of the society and their (creative) work. One should be in the right place, at the right time, with the right people.

Analyzing these works we come to a conclusion that they are indeed criticising towards the art system, but at the same time they participate in the reproduction, regulation and maintenance of the system. Their authors exhibit at the so-called “Balkans Exhibitions”, their system of values is built by star-curators from the West or in the West. The reflection of the system in the works mentioned does not go further than the analysis and criticizing hierarchies, roles and power of the protagonists. A question is asked: Where is the source of the change or the space of potentiality of the change of the artistic system based on co-modification? How can these artists, and some of them are precisely dealing with the problems of the artistic system and markets, make a step forward?

10 Here it would be interesting to mention that in Kosovo in the sixties and the seventies there was no conceptual art and that the history that men and women artists from Kosovo refer to is not for the most part based on the local models. For more about the history of modern art and contemporary art in Kosovo, please see: Sezgin Boynik, “Is there any Contemporary Culture in Kosovo?”, in “Umelec” number 3; <http://www.divus.cz/umelec/en/pages/umelec.php?id=1006&roc=2003&cis=3>, 2003; Shkelzen Maliqi, “Beyond, The New Art of Kosovo”, in “Krasnogruda” No. 8, <http://www.pogranicze.sejny.pl/archiwum/krasnogruda/pismo/8/kosovo/maliq1.htm>, 1998; Shkelzen Maliqi, “Beyond the New Art of Kosovo”, in “Umelec” No. 3; <http://www.divus.cz/umelec/en/pages/umelec.php?id=1005&roc=2003&cis=3>, 2003.

11 Angela McRobbie, “From Clubs to Companies: Notes on the Decline of Political Culture in Speeded Up Creative Worlds”, http://www.nelp.de/beitraege/02_farbeit/mcrob-bie_e.htm 2002.

12 Kirsten Forkert, “Kdo je potemtakem tukaj naiven?” in “Reartikulacija” No.1, <http://www.reartikulacija.org/dekolonizacija/dekolonizacija.html> 2007.

On "Heroes"

In the context of the recent events (the wars in the nineties) and the changes that have taken place in Kosovo, the discourse about the national identity plays an important role in the political and cultural life of Kosovo. In his essay "Theories of Nationalism and Contemporary Art in Kosovo" Sezgin Boynik explores the phenomenon of nationalism in the contemporary art in Kosovo and claims that it is partially nationalistic. Also, its international interpolation is realised through the nationalistic presentation platform made possible exclusively through international funding – public or private.

13 Sezgin Boynik, *Theories of Nationalism and Contemporary Art in Kosovo*, in: "Contemporary Art and Nationalism" (214–215, 225–233), Henriksson, Minna, Boynik, Sezgin, Institute for contemporary art "Exit" / MM-Center for Humanistic Studies "Gani Bobi", Prishtina, 2007. Also: Sezgin Boynik, *Is there any contemporary culture in Kosovo?*, Umelec (3), 2003 at <http://www.divus.cz/umelec/en/pages/umelec.php?id=1006&roc=2003&cis=3#clanek>,

14 You can see a flag in many works by many artists: Sokol Beriqi's "Fuck you", Erzen Shkololi's "Albanian Flag on the Moon", Albert Heta's "Embassy of the Republic of Kosovo", Dren Maliqi's "All What We Sing About"; or you can hear the appropriation of nationalistic songs in Erzen Shkololi's "Hey You" or "Anthem", reciting the national anthem by Lulzim Zeriqi. More on this: Sezgin, Boynik, *Is there*, quotation(214); On the Kosovo Art in the Nineties: Maliqi, Shkelzen, *Beyond the new art of Kosovo*, Umelec (3), 2003 at <http://www.divus.cz/umelec/en/pages/umelec.php?id=1005&roc=2003&cis=3#clanek>; Sezgin Boynik, *Is there ...*, quote. <http://www.divus.cz/umelec/en/pages/umelec.php?id=1006&roc=2003&cis=3#clanek>; Appendix: *Umetnost na Kosovu – razgovori* (367 – 379) in Anđelković, Branislava and others (edit) "On Normal" Museum of Contemporary Art, Belgrade, 2005.

One part of art works from Kosovo since the nineties to this day has been made in regards with the phenomenon of nationalism and nationalistic signifiers, where they themselves represent the manifestation and confirmation of this tendency¹³.

The appropriation of the national folk iconography; national symbols or national songs/anthems are often seen in the works of Kosovo artists¹⁴. In that sense, the paradigmatic work "Heroes" by Lulzim Zeqiri shows us in a humorous way the complex problems of a society and culture in the context of the experience gained when tradition meets modern international positioning, dictated by the global policy of neo-liberal capitalism. The simulation of national tradition in the form of typical village interiors with the traditional furniture, where male members of the Albanian (patriarchal) society in Kosovo spend their evenings singing and playing the local mandolin-like instrument, i.e. by traditionally passing on the oral literature is juxtaposed by the lyrics of the song in which the heroes are fa-

mous protagonists of the contemporary art scene of Kosovo. The phenomenon of ascribing heroic features to people, which is an element in constructing the nationalistic "phantasm", is typical of every society in the process of legitimising their own identity.

Public spaces are a platform for social ideologies which, through the symbolic

language of communication (monuments, memorials, architecture, billboards, fashion and other visual elements from the public sphere), reveal a cultural anthropology of a certain geo-political group. The official ideology in the public space is represented through different visual forms among which the faces of new heroes: warriors, politicians, and national saviours are placed on a very high position in the iconic sphere of today Prishtina.

Dren Maliqi's "Face to Face" diptych explores the effects of the paintings of the national heroes who are conquering public spaces and overlapping with the visual contents of pop culture. These two prints in the form of pop art are facing each other. In one print there is the famous Warhol's serigraphy of Elvis Presley with a gun, while in the other, in the same Warhol manner, there is a reproduction of the famous painting by Adem Jashari in his uniform (he was a famous national Albanian hero from Kosovo during the last war) which is originally set on a façade of one of the greatest buildings of the sports centre in Prishtina. Through multiplying the image of the heroes and by posting them opposite the famous pop icon Dren Maliqi alludes to the forming of the cult of new heroes of today. This cult goes through the same production and distributive processes as the cult contents from the domain of pop culture, which says that their economies overlap.

Gender Identity Vs. National Identity

In the specific social and political situation in Kosovo, where the national principle forms the basis of the social life, the gender issue is mainly seen through the processes. Performing the national identity is followed by the constant performing and re-defining of gender identity, and they are rarely exposed independently. A few works of young women artists at this exhibition deal with the issue of presence/absence of the politics of gender identity, processes of the intersection of gender and national identities and criticism of their instrumentalization.

In **"Japan", Fitore Isufi – Koja** starts from the custom to publicly display a white sheet with 'virginal' blood on it after the first wedding night, which acts as a flag signifying/proving that the bride had been a virgin before she got married. In the society which aspires to quickly go towards modernisation and liberalisation (inevitably – westernisation), the surviving customs witness the tradition that goes on living. Fitore's starting point is a similar case for the construction of antagonism between the form and content through confrontation and at the same time irony of the established relations. The name of the video work, apart from the formal level does not correspond to its contextual structure, and the impression

of a pleasant mood, connected to the visual simplicity of the composition clashes the weight of meaning this work offers. If we focus on the analysis of the two main elements (signs) – the flag and the trace of female blood, the antagonism deepens. We are faced with a gap between the public, state sphere where the male authority is still undoubtedly dominant, and private, familiar sphere where the woman is presented only as a body (in this case a trace of the body) and stays out of the public sphere.

Alketa Xhafa Mripa's "Baby Doll/the Day After" goes a step further than the previous artist, initiating the issue of the politics of a body. We see in the photograph an unknown female figure, whose head is wrapped in a towel and her hands are covering her breasts, in order to hide her own (female) identity (or is she only pretending to hide it?). The only piece of clothes on her is a pair of male red shorts with the emblem denoting a black eagle in the corner – reference to the national Albanian flag. The figure of the woman is metaphorically presented as a decorative lamp with a shade, which is "plugged" in an electric socket¹⁵. It seems that the intention of the artist to present a modern model of an (Albanian) woman which is adjusted to the contemporary society where the male principal is still dominant. Alketa critically analyses and deconstructs the place of a woman in the society in which her role is still pushed aside. This work asks the question about the female emancipation in the modern Kosovo society which is in the process of sped-up modernisation, as well as the issue of how a dominant, patriarchal/male society is open for the reconfiguration and reproduction of a female identity independently of the national? The posture that this young woman has taken in the photograph speaks about her intention to "leave" the pa-

15 This work consists of two female compositions which can be separately exhibited. The composition at the exhibition is called "ON" (when it is plugged in). The other version is "OFF"

16 Nita Luci, *Endangering Masculinity in Kosovo: Can Albanian say no?*, *Anthropology of East Europe Review*, 2002, <http://condor.depaul.edu/%7Errorotenbe/aeer/v20n2/Luci.pdf>

17 According to what the artist says, an important influence on her work comes from Marina Abramović's conceptual art practice.

triarchal concept by applying the strategy of irony and parody. On the other hand, being set there as a (male) ornament or instrument, in her pose she provokes a dominant male discourse she does not want to succumb to. Being quiet and silence give the opportunity for resistance which leads us to the question: "Can Albanian women say 'no'?"¹⁶

While "Baby Doll" represents the conclusion of where the women's position is within the contemporary Kosovo society, **"The Flag"** by **Nurhan Qehaja** represents the intersection of the previous two positions and enters the field of the politics of gender identities. Particularities of Nurhana's practice in the contemporary art scene of Prishtina are seen in the fact that she uses the language of body-art in her work¹⁷.

The work simultaneously deals with the issues of politics of a (female) body, capacities of women as subjects to step into the sphere of the public and attempts to disrupt it by using strategies that are still socially inappropriate.

The anthem that the naked artist sings is played backwards at one point (through the intervention in the editing) and so she produces the effect of a shifted perspective and deviance. The continuity in the alteration of the two modes of the anthem as signifiers of the national identity leads towards the annulment and negation of its dominant connotation framework in order to outline personal (female) identity, which can be read also as a subversive act. The constant ambivalence and bizarreness of the relations is seen also between the forbidden, inadmissible (It was often forbidden to the Albanians in Kosovo to sing the Albanian anthem publicly) and the solemn, “state” (the flag that the artist holds while she sings the anthem).

About the Sin Towards “the other”

Video work **“Sin”** by **Driton Hajredini**, which is actually a document of an event performed in a Christian church in Muenster, was recorded with a hidden camera. The artist took the camera and entered the confessional and he confessed to the priest asking him unorthodox questions like: I am actually a Muslim, but I wanted to ask if it is a sin to be an Albanian born in Kosovo? Can it be called a sin, in a way? The confused priest replies with “No. Not a sin. Sin is something we, people, do of our own free will, and something which is opposed to the God’s commandments”.

By bringing in the confusion into the regulatory and identifying code of the Christian Church by subversively pointing out that he belonged to another religious community during the confessing, by asking the questions connected to the national definition that connects with the concept of “destiny” and “disobeying” the Commandments, Driton, in a perverse way places the problem of the national identity into a field of phantasm, the field of religious dogma and its institutions and by doing so it relativizes the importance of the national paradigm. National identity is often connected to the religious signifier which makes the idea of a nation firm, as well as of the social and cultural monolith. The search for the national identity and its legitimising is followed by the search for the unique religious code. On the other hand, this work ironically criticises the emergence of the cultural racism towards the “other”, which is a characteristic of most societies in the “First World” countries¹⁸.

¹⁸ Cultural racism is a global problem that many individuals face due to their culture, be it because of the culture of the developed countries or as a culture of minorities within a society.

Kosovo Today

Sezgin Bojnik thinks that the “phantasm about the independence” (as the Slovenian psychoanalysis finds Lakan) in Kosovo society influences the postponing of all the realistic problems until indefinite future. At this, the political economy becomes totally abstract¹⁹. One of the rare art web works in Prishtina “www.inde-

19 Sezgin Bojnik, *Theories ...*, 229. In that sense, the data that indicates is that in the art work one does not see topics that deal with the realistic problems of contemporary Kosovo, such as the immense unemployment (around 75%) and poverty due to the overall economic and cultural closedown in the nineties of the twentieth century.

20 The area of Kosovo and Metohija has since 1999 been under UN administration (UNMIK), with the assistance of the local interim institutions of government / autonomy (PISG).

pendenceofkosovo.com” (www.pavaresiaekosoves.com) by Artan Balaj that speaks about the atmosphere the Albanian society has found itself in while they are waiting for the declaration of independence. The iconographic solution of the www.independenceofkosovo.com corresponds to the visual solution of the signalisation in public spaces, where simple figures/signs form a composition in which one figure/sign (international representative of a bureaucratic machine in Kosovo – UNMIK) “teaches” other figures/signs (representatives of the Kosovo society). Realised as a website that constantly shows the same time (12:44), this work comments the consequences of the UN 1244 Resolution upon which a temporary UN management was sent to Kosovo and the initiated the process of the institutional/bureaucratic constituting of a country which is in the state of “under construction”.

On the other hand, **Vigan Nimani**’s paintings illustrate that phantasm state that does not correspond to the reality Bojnik talks about. He does it through dreamy timeless atmosphere of undefined group of people marked by the architecture from the times of the Second Yugoslavia, purified of all the concreteness, with faceless lethargic people with no identities living there. By disabling each potential conceptualisation of Vigan’s paintings, the artist wants the observer to face different feelings we cannot identify and by doing so he puts us off-centre.

The change in the ambiance in Kosovo, through the presence of the international administrative and security institutions²⁰ that were established after the 1999 war, significantly defines people’s everyday lives. These changes have necessarily led towards new phantasms of ordinary citizens.

“**America on Earth, God in Heaven**”, a video by **Fitore Isufi – Koja** illustrates in a funny way a little field of phantasm in everyday life of a man fascinated by great military powers. In his story, it is the fascination with the United States of America. The protagonist in this work tells a story and by telling it he re-enacts his fascination with superhuman powers of the greatest powers of the cold-war

period where you will see the intertwining of the American production SF-films screenplays, Orwell's "1984" and James Bond's dexterity.

In the Space of the Real or On "Trauma"

War clashes and mass crimes that took place during the nineties in the area of former Yugoslavia have become the main trauma space. **Lulzim Zeqiri's "White Map"** re-enacts this traumatic gap in the nationalistic phantasm which faces us with the Real. "White Map" is a continuation of "Heroes" in the sense that it uses the elements of the tradition of oral literature of the Balkans and the innuendos in regards to the process of "hero-making", which in this case looses national signifiers such as language or iconography. A gusle-player²¹, seen only up to his neck, plays the gusle dressed in a national costume while the area around him is being filled gradually with red liquid and reaches his knees. Lulzim, by using the markers such as the national costume and the gusle, points to the tradition of the wider Balkans area, but that is where further identification ends.

21 Gusle – national instrument of the back-ground Balkans. It is a single-stringed bowed musical instrument, always accompanied by the player's voice, telling an epic story or legend.

22 More about the missing persons in Kosovo and the campaigns that were initiated regarding this issue in Kosovo, like, for example the "We All Miss them" campaign http://www.kan-ks.org/lexo_lajmet.php?id=63&kat=111&gjuha=english ; <http://www.alb-net.com/pipermail/kan-info/2003-November.txt>

The traumatic gap, caused by the scene of the inflow, or, to be more precise the shedding of the red liquid, which explicitly alludes to the bloodshed, brings us back to the scenes of war horrors, mass crimes and tribulations that have taken place recently in the area of former Yugoslavia, while the music playing creates the warning "on and on and on" effect of the trigger for the creation of new heroes and real traumas.

On the other hand, a young artist **Flaka Haliti** in her video "**Our Death, Other's Dinner**" (Deka jonë, dreka e huaj) locates the trauma in the concrete space around the theme of the missing persons. Flaka Haliti's work tries to give the answer to the problems of the victims of the war clashes, as well to the problems of additional victimizations. The work uses the readymade principle, i.e. it uses a product of popular culture, in this case it is a video for a song by the Kosovo group „Jericho“, which, at the moment of its appearance, surprised the Kosovo public with its sincere dedication to the missing in the Kosovo war.²²

Considering the fact that the victims are in most cases misused in the context of everyday political life or they serve as a potential alibi for future wars, this

23 Flaka Haliti stayed in Belgrade in 2005 during the project "Belgrade Correspondent" organized by the cultural centre REX from Belgrade (author: Nebojša Milikić) together with around fifteen international participants. More about this: <http://www.rex.b92.net/bc/>; http://www.rex.b92.net/bc/artist/09_Flaka_Haliti/Index.html. Alban Muja stayed in Novi Sad within the "Backyard Residencies" programme organized by the following institutions: Vector Association, Iasi, Rumania; Platform Garanti Contemporary Art Centre, Istanbul, Turkey; Centre for New Media_kuda.org, Novi Sad, Serbia. More on this: <http://www.kuda.org/?q=sr/node/962>; <http://www.kuda.org/?q=sr/node/1220>

24 More about the work and the artists stay: Lukić, Kristian, the "Invisible Passport", Rez, July 2007, at na <http://www.rezmagazin.com/arhiva/jul2007/NevidljiviPasos.htm>

video has shown a sincere feeling of sadness for the missing. Flaka Haliti, apart from this video shows her recording of how the families of the missing, discuss and speak of the justification of producing such a video, its purpose, economic worth, potential profit made on the victims and their repeated victimization.

The basic question that Flaka Haliti asks in her work is whether it is possible to express sincere pain for the victims today, in this case for the missing. Is every attempt to remember the victims sentenced to victimization charges, daily politics and latent nationalism and pathetic? Is each remembrance of the

victims in the Balkans kidnapped by the daily politics and nationalism? Is being senseless and simply not remember the victims more comfortable and safer?

Welcome

Alban Muja and Flaka Haliti are two of few young artists from Kosovo who spent some time in Serbia since 1999 within the official residence program of an institution²³. The project in Novi Sad called "**Tourist City**" is Alban Muja's work and it was realised within his official residence stay in 2007. This work includes interventions in public spaces, which consisted of putting up plates with names of streets in Latin script under the existing plates in Cyrillic script.

The ease in the name of this artistic project that reminds of promotional campaigns of city info-centres or local tourist agencies hides within it a criticism of the politics and society in Serbia. The plates in Latin script on a symbolic level represent a "small" correction in the public space of Novi Sad and this reveals a latent xenophobia of a society indifferent to the visitors from abroad. Or are these guests at all expected?²⁴

Hope

The work that finishes the text is also the work that ends this exhibition. It is a wall installation "Hope" by Dren Maliqi. "Hope" is a work written in a semi-dark space in monumental glossy white letters on a white wall and is paradoxically almost invisible. "Hope" appears as a sign that stays open for different interpreta-

tions and can be understood as anyone's or any sort of hope. The context of its place within the exhibition is also a matter of a concept.

The exhibition of young women and men artists from Prishtina in Novi Sad is by all means not an everyday event in the Serbian public space, so in that context Hope appears as something that is in this moment barely visible, yet existing.



Artan Balaj, „www.nezavisnostkosova.com” (www.pavaresiaekosoves.com), vebsajt, 2007.god.
 Artan Balaj, “www.independenceofkosovo.com”, (www.pavaresiaekosoves.com), website, 2007



Artan Balaj, „Savremeni Umetnici Kosova” (Krijuesit Kontemporan të Kosovës), akrilik na platnu, 50 cm x 70 cm, triptih, 2007.god.
 Artan Balaj, “Contemporary Artist of Kosovo” (Krijuesit Kontemporan të Kosovës) acrylic on canvas, 50 cm x 70 cm, triptych, 2007



Jakup Feri, „Spasi me, pomози mi“, digitalni video, 10', 2003.god.

Jakup Ferri, "Save Me, Help Me", digital video, 10', 2003

Is it a SIN
that I have been born as
albanian in Kosova?

Driton Hajredini, „Greh“, digitalni video, 7'29", 2004.god.

Driton Hajredini, "The Sin", digital video, 7'29", 2004



Jakup Feri, Driton Hajredini i Ljiljizim Zečiri, „Čekajući kustosa“, digitalni print, 21,6 cm x 28,4 cm, 2002.god.

Jakup Ferri, Driton Hajredini and Lulzim Zeqiri, "Waiting for the Curator", digital print, 21.6 cm x 28.4 cm, 2002



**I WANT YOU
FOR C.A. ARMY**

Driton Hajredini, „Ujke“ (work in progress), ulje na papiru, 100 cm x 70 cm, 2003.god.
Driton Hajredini, „The Uncles“ (work in progress), oil on paper, 100 cm x 70 cm, 2003

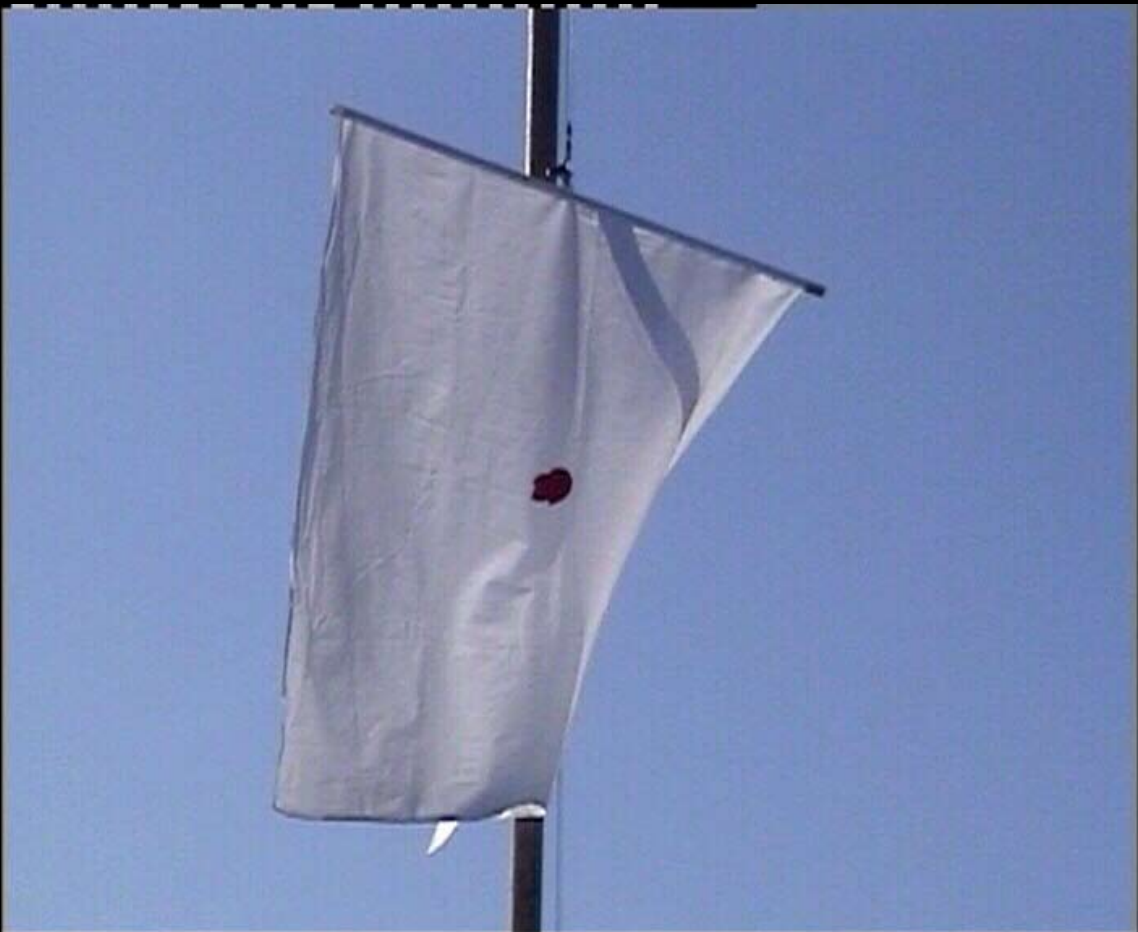


Jericho - When is this song going to rest ?

Fljaka Haljiti, „Naša smrt – jelo drugih“ (Deka jonë, dreka e huaj),
redimejd dvokanalni digitalni video, 6'10"/8'50", 2006.god.
Flaka Haliti, "Our Death, Others' Dinner" (Deka jonë, dreka e huaj),
readymade two-channel digital video, 6'10"/8'50", 2006



Fitore Isufi-Koja, „Amerika na zemlji–Bog na nebesima“, digitalni video, 4' 29", 2005.god.
Fitore Isufi-Koja, "America on Earth, God in Heaven", digital video, 4' 29", 2005



Fitore Isufi-Koja, „Japan“, digitalni video, 2', 2006.god.
Fitore Isufi-Koja, „Japan“, digital video, 2', 2006



Dren Maliqi, „Licem u lice“, digitalni print, 180 cm x 150 cm, 2003.god.
Dren Maliqi, „Face to Face“, digital print, 180 cm x 150 cm, 2003



Dren Maljčić, „Nada“, emajl na zidu, dimenzije promenljive, 2004.god.
Dren Maliqi, “Hope”, enamel on the wall, variable dimensions, 2004



Aljban Muja, „Grad za turiste”, digitalni print, 21,6 cm x 28,8 cm, 2007.god.

Alban Muja, “Tourist city”, digital print, 21.6 cm x 28.8 cm, 2007



Aljban Muja, „Oslobodi um”, digitalni video, 9'45", 2004.god.

Alban Muja, “Free your mind”, digital video, 9'45", 2004



Vigan Nimani, „Bez naziva“, ulje na papiru, 50 cm x75 cm 2007.god.
Vigan Nimani, "Untitled", oil on paper, 50 cm x75 cm 2007



Vigan Nimani, „Bez naziva“, ulje na platnu, 120 cm x150 cm, 2006.god.
Vigan Nimani, "Untitled", on canvas, 120 cm x 150 cm 2006



Nurhan Çehaja, „Zastava“ , digitalni video, 2'05", 2006.god.
Nurhan Çehaja, "The Flag", digital video, 2'05", 2006



Aljmeta Džafa Mripa, „Baby Doll/Dan posle“, digitalni print, 1.80 m x 1.03 m, 2007.god.
Aljmeta Xhafta Mripa, „Baby Doll/The Day After“, digital print, 1.80 m x 1.03 m, 2007



Ljulzim Zečiri, „Heroji“, digitalni video, 3'40", 2003.god.
Lulzim Zeqiri, "Heroes", digital video, 3'40", 2003



Ljulzim Zećiri, „Bela mapa“, digitalni video, 4'30", 2003.god.
Lulzim Zeqiri, "White map", digital video, 4'30", 2003

UMETNICI/E
ARTISTS

Savremeni umetnici Kosova

Krijuesit Kontemporan të Kosovës

Nema sumnje da KKK (Kju Kluks Klan) ima negativnu, rasističku i diskriminacijsku konotaciju u svetskoj istoriji. Pored radikalizma kao ključnog elementa, u ovim strukturama dominantan je element pripadanja. Ljudi koji pripadaju ovim krugovima smatrani su delom KLANA.

U ovom projektu, KKK se odnosi na kosovsku umetničku scenu, ne rasistički gledano već što se tiče diskriminatorske politike i elementa pripadanja. Umetnička podrška u našoj zemlji pruža se istim krugovima istog umetničkog pokreta. Element pripadanja, u mnogim slučajevima, ključ je koji omogućava umetniku da postavlja izložbe ili da učestvuje u nekom projektu.

Artan Balaj

www.nezavisnostkosova.com

www.pavaresiaekosoves.com

Nezavisnost Kosova jeste nešto čime smo okupirani već dugo vremena. Na mnoge načine pokušavamo da se bavimo svim problemima na koje nailazimo. To znači da je nezavisnost Kosova „U pripremi“. Pošto je ovo doba globalizacije i interneta, i pošto je internet najmoćnije globalno oružje, ja sam odlučio da predstavim svoj rad na „digitalni“ način u formi internet sajta. Fraza „U pripremi“ se koristi za veb sajtove koji još nisu profunkcionisali. Stoga će ovaj veb sajt biti „U pripremi“ do stvarne deklaracije nezavisnosti.

Artan Balaj

ARTAN BALJAJ

Rođen 5.8.1977. godine u Prištini, Kosovo; Diploma sa studija i posle diplomskih studija na Akademiji umetnosti u Prištini; Učestvovao na više od 50 nacionalnih i internacionalnih izložbi na Kosovu, u Francuskoj, Poljskoj, Sloveniji, Rumuniji, Turskoj, Makedoniji, Srbiji i Albaniji. Pet samostalnih izložbi. Nagrade: Specijalna nagrada za mladog umetnika na Međunarodnom bijenalu savremene umetnosti u Rumuniji; Najbolja nagrada za sliku, Salloni i Nentorit XXXI, Kosovo, 2006. godine.
artan.balaj@gmail.com

Contemporary Artists of Kosovo

Krijuesit Kontemporan të Kosovës

There is no doubt that KKK (Ku Klux Klan) has a negative, racist and discriminating connotation in the world history. Beside the radicalism as its key element, the element of belonging in these structures was dominating. People who belong to these circles were considered as part of a KLAN.

In this project KKK is associated to the Kosovo art scene, not in racist connotation but regarding the discriminating policies and the element of belonging. Artistic support in our country is given to the same groups/circles of the same art movement. The element of belonging in many cases is the key for an artist to have an exhibition or take part in a particular art project.

Artan Balaj

www.independenceofkosovo.com

www.pavaresiaekosoves.com

Independence of Kosovo is something we have been dealing with for a long time. We have been trying in many ways, in different forms to deal with all the problems that came along. That means that independence of Kosovo is, in a way, “under construction”. Since this is the age of globalization and internet, and since the internet is the most powerful global weapon, I have chosen to present my work in a “digital way” as an internet site. ‘Under construction’ stands for a website, until it has been functionalized. Therefore, this website will be “under construction” until the actual declaration of independence.

Artan Balaj

ARTAN BALAJ

Born on 5 August 1977 in Prishtina, Kosovo. BA and MA at the Academy of Fine Arts in Prishtina; Has participated in more than 50 national and international exhibitions in Kosovo, France, Poland, Slovenia, Romania, Turkey, Macedonia, Serbia and Albania. Five individual exhibitions. Prizes: Special Prize for Young Artist, at the International Biennale of Contemporary Arts, Romania, Best Painting prize, Salloni i Nëntorit XXXI, Kosovo 2006
artan.balaj@gmail.com

Spasi me, pomози mi

Mladi umetnik sedi ispred kamere okružen svojim portfolio. Neko vreme opisuje svoje projekte gledaocu koga zamišlja kao profesionalca u umetnosti. Ferijeva prezentacija, estetika i nemontirano snimanje filma navode na pomisao da je reč o amaterizmu.

Na istočnoevropskim akademijama konceptualna ili socijalno angažovana umetnost smatrala se amaterskom, stoga umetnikova ironična distanca ima veze sa shvatanjem te pozicije kao nečeg pozitivnog i, paradoksalno, izvežbanog.

Nataša Petrešin

Save Me Help Me

The young artist sits in front of his camera surrounded by his portfolio. He takes time to describe his projects to the viewer, whom he imagines to be an art professional. Ferri's presentation, aesthetics and unedited way of filming invoke the idea of amateurism.

At eastern European academies, conceptual or socially engaged art was regarded as amateur, so the artist's ironic distance has to do with understanding that position as something positive and, paradoxically, skillful.

Natasa Petresin

JAKUP FERI JAKUP FERRI

Rođen 1981. godine u Prištini. Obrazovanje: Akademija umetnosti u Prištini, Rajksakademija Amsterdam. Samostalne međunarodne izložbe: 1.60 Pobunjenički prostor, Tirana; Galerija Adler, Frankfurt na Majni; Umetnički prostor, Njujork Brojne grupne izložbe: Praški bijenale 3, 47, Oktobarski salon u Beogradu, 9. Međunarodno istanbulsko bijenale, Cetinjsko bijenale V itd. Nagrade: Nagrada za umetnost evropske budućnosti, Umetnici sutrašnjice II, Nagrada Muslim Mulici jakupjakup@hotmail.com

Born in 1981, Prishtina. Education: Academy of Fine Arts in Prishtina, Rijksakademie Amsterdam. International solo shows: 1.60 Insurgent Space, Tirana; Galerie Adler, Frankfurt upon Main; Artists' Space, New York; Numerous group shows: Prague Biennale 3; 47th October Salon Belgrade; 9th International Istanbul Biennale; Cetinje Biennale V etc. Awards: Kunstpreis Europas Zukunft, Artists of tomorrow II, Muslim Mulliqui prize. jakupjakup@hotmail.com

Bez naziva *Untitled*

VIGAN NIMANI

Rođen je 14.2.1981. god. u Prištini. Diplomirao je na Akademiji umetnosti u Prištini. Učestvovao je na brojnim grupnim izložbama i u profesionalnim programima u zemlji i inostranstvu. 2005 „Umetnici sutrašnjice“ (The Artists of Tomorrow), Kosovska umetnička galerija, Priština; 2006 „Umetnost nije ogledalo, ona je čekić“ (Art is Not a Mirror, It's a Hammer), Rizoma savremeni umetnički prostor, Priština; 2007 „Amsterdam“ Rajksakademi, Amsterdam.
vnimani@hotmail.com

Born on february 14th, 1981 in Prishtina. He graduated at the Academy of Fine Arts in Prishtina. He has participated in numerous group exhibitions and professional programs both in his native country and abroad. 2005 The Kosova art gallery "artists of tomorrow" Prishtina; 2007 Rizoma contemporary art space "art is not a mirror its a hammer" Prishtina; 2007 Rijksakademie "Amsterdam" Amsterdam
vnimani@hotmail.com

„Greh” Dritona Hajredinija tretira odnos centra i margine u današnjem svetu. Pojedinaac može razviti svoj talenat i veštine i postati umetnik, ali kada dolazi sa margina sveta i društva on mora da prevaziđe dodatne barijere prihvatanja i priznanja, što, ponekad, može biti preduslov za njegov bitak. Umetnik sa Istoka sa sumnjivom etničkom i religijskom pozadinom, u ovom konkretnom slučaju Albanac sa Kosova i musliman, mora dodatno da troši energiju i rešava problem ostvarenja svojih prava i ostanka na Zapadu, da bi se, potom, realizovala njegova umetnička karijera, gde ček ni uspeh ne može da ukloni mrlje na njegovom poreklu. Da li je ovo „sumnjivo” poreklo nešto što određuje taličnost, nešto poput urođenog greha. Ideja o grehu šalje Dritona u hrišćansku crkvu, gde on traži rešenje svog problema u staroj instituciji ispovedanja i molitvi kao kompenzaciji za počinjene grehove. Ulazi u ispovedaonicu noseći skrivenu kameru i vodi dijalog sa sveštenikom koji je iznenađen i zbunjen postavljenim pitanjima, naime, da li to što je albanski musliman i što ima kosovske dokumenta jeste ili nije greh. Izaslanik stranog boga kaže mu da to nije greh, ali bi to, eventualno, mogao biti baksuz, pa on, stoga, preporučuje umetniku da se moli Bogu da mu da više sreće u životu i umetnosti. Video rad Dritona Hajredinija „Greh” ima nameru da razotkrije predrasude koje Zapadni svet ima prema strancima, što se vidi i u radovima drugih albanskih umetnika, posebno Sisli Džafe (Sisli Xhafa) i Adriana Pacija (Adrian Paci), međutim, u ovom video radu vidim još jednu, uopšteniju, dimenziju. Stavljanjem kamere u ispovedaonicu, Hajredini ne stvara samo zanimljivu i zabavnu priču, jer je to što je adresa na koju umetnik biva upućen očito pogrešna i ne može mu dati odgovarajuće odgovore za probleme koji se tiču njegovog života. Pogrešna adresa jeste ključna za dekonstrukciju velikih i malih ideologija vezanih za poziciju umetnika u današnjem društvu. Sam Bog, nekada davno svemoćan, stvaralac sveta, prvi umetnik, danas je predstavljen kao marginalizovana sila simboličnog uticaja suprotstavljena otuđenim mehanizmima koji dominiraju današnjim društvom.

Škeljzen Maljići

DRITON HAJREDINI

Rođen 1970 u Prištini, Kosovo; Diplomirao slikarstvo 2003. godine na Akademiji umetnosti, Priština, Kosovo, diplomirao vizuelne umetnosti 2006. godine na Kunst Akademie, Minster, Nemačka u klasi Daniel Buti; Brojne međunarodne samostalne i grupne izložbe: Art Point Galerija, Beč; De Appel, Amsterdam; Manifesta, Nikozija; Cetinjsko bijenale V; U gudurama Balkana, Fridericianum, Kasel, i druge.
dritonhajredini@yahoo.com

The Sin

In his videos, Driton Hajredini treats the relation of center-margin in today's world. The individual can develop his talent and skills to become an artist, but when he comes from the margins of the world and society he should overpass additional barriers of adoption and recognition, which can sometimes be a prerequisite for his being. An artist from the East with a suspicious ethnic and religious background, in this concrete case an Albanian from Kosovo and a Muslim, has to waste additional energy and deal with problems of reserving the rights for staying and living in the West, in order to try then to realize his or her artistic career, where not even success can clean the stains of his background. Is this "suspicious" background something that determines the luck, something like a congenital sin? The idea of sin sends Driton to a Christian church, where he looks for the solution to his problem from an old institution of confession and compensating for sins through prayers. He enters the confessional carrying his hidden camera and talks with the priest who is quite surprised and confused with the questions he is asked – namely, whether being Albanian Muslim and having documents from Kosovo is or is not a sin? The messenger of the alien God says that this is not a sin but, possibly, it can be personal bad luck and he recommends the artist to pray to God to give him more luck in his life and his art.

Driton Hajredini's video "The Sin" surely is after the exposure of the prejudice of the rich Western world against the foreigners, shown in some other works by other Albanian artists, especially from Sisli Xhafa and Adrian Paci. However, in this video I see another dimension, more general. Putting the camera in the confessional, Hajredini does not simply create an interesting and humorous intrigue, for the fact that the address to which the artist is directed is obviously wrong and it cannot give him the appropriate answers for the issues he is concerned about in his life. The wrong address is the key for deconstructing the big and small ideologies for position of an artist in today's society. The God himself, ages ago omnipotent, the creator of the world, the first artist, today is presented as a marginalized force, with a symbolic influence, against alienated and prejudged mechanisms that dominate today's society.

Shkëlzen Maliqi

DRITON HAJREDINI

Born in 1970 in Prishtina, Kosovo. Graduated Painting in 2003 from the Academy of Fine Arts, Prishtina, Kosovo; Graduated Visual Arts in 2006 from Kunst Akademie Münster-Germany, class of Daniele Buetti. Numerous international solo and group shows: Art Point Gallery, Vienna, De Appel, Amsterdam, Manifesta, Nicosia, Cetinje Biennale V, In the Gorges of the Balkans, Fridericianum, Kassel and other.
dritonhajredini@yahoo.com

“Hoću tebe za vojsku savremene umetnosti!”, slogan je na seriji crteža Dritona Hajredinija, kosovskog slikara i video-umetnika. Na crtežima su portreti četiri međunarodno priznata kustosa, koji su podržavali i promovisali umetničku praksu iz takozvanog balkanskog regiona: Đasinta Pijetrantonija, Haralda Zemana, Rene Bloka i Edija Muke. Sva četvorica nose Ujka Semov šešir - arhetipska i uznemirujuća slika koja poziva građane da idu u vojsku.

Seriya je napravljena 2003. godine, kada je, statistički gledano, na Zapadu bilo najzanimljivije biti kustos velikih izložbi, koje su pružale uvid u prilično nepoznatu, a opet tako romantično zamišljenu umetničku produkciju iz Jugoistočne Evrope. Ma koliko dvoznačno i površno zvučalo, hajde da pokušamo da ovu vojnu metaforu shvatimo bukvalno i da probamo da odgonetnemo ciljeve, potencijale i prave efekte zajednice koju Driton zove „vojskom savremene umetnosti“.

Nataša Petrešin, „Ne/Moć umetnika“, strana 133, Zone kontakta, 2006. Sidnejsko bijenale, Međunarodni festival savremene umetnosti.

DRITON HAJREDINI

The Uncles (work in progress)

"I want you for the contemporary art army!" says the slogan on a series of drawings by Driton Hajredini, a Kosovo painter and video artist. It features four internationally renowned curators who have been supporters and promoters of the art practices coming from the so-called Balkan region: Giacinto Pietrantonio, Harald Szeemann, Rene Block and Edi Muka – all wearing Uncle Sam's hat, the archetypal and alerting image that invited citizens to join the army. The series was produced in 2003, when it was statistically most appealing in the West to curate big-scale shows of rather unknown, yet so romantically imagined art production from the South-eastern Europe. As ambiguous and superficial as it may sound, let us take this military metaphor literally and try to decipher the aims and potentials and real effects of the community that Driton calls "contemporary art army".

Nataša Petrešin, "The In/Capacities of an Artist", page 133, *Zones of Contact*, 2006 Biennale of Sydney, international festival of contemporary art.

DRITON HAJREDINI

Čekajući kustosa

Jednoga dana 2002. godine, mi, (jakup Ljulzim i ja koji smo provodili 24 sata zajedno non stop diskutujući o umetnosti) čuli smo da Edi Muka, kustos iz Albanije želi da dođe u Prištinu i odabere umetnike za izložbu pod imenom „Riba ne misli, jer riba zna sve“. Pili smo kafu u jednom baru u Prištini i razmišljali kako da se zasigurno ubacimo na tu izložbu.

Sva trojica smo omah dosli na ideju da napravimo performans u kome ćemo otići sa našim portfolijima pred Nacionalnu galeriju i čekati njega, Edija sveca. Ali jakupova ideja bila je da ga čekamo čitav dan, čak i noć, ili nekoliko dana ukoliko Edi bude kasnio.

Naravno da se nisam složio sa tom idejom, pa sam im rekao da neću da učestvujem u tom sranju i da mogu da imaju moj deo ideje za projekat, ako hoće. Ali se Ljulzim, uvek nesiguran, plašio da to uradi sa jakupom, bojeći se da će sve ispasti glupavo.

Moja ideja je bila da treba samo da izgledamo kao da čekamo Big Edija i da to samo dokumentujemo fotografijom. I nakon hiljadu da i ne, odlučili smo da to obavimo pre sumraka. Unajmili smo fotografa i to je to – naš prvi i jedini grupni performans, koga je Ljulzim nazvao „Čekajući kustosa“. Ediju se ideja dopala i uvrstio nas je u izložbu sa tri fotografije našeg hepeninga i svim stvarima koje smo sa sobom imali toga dana, uključujući i bokstersku opremu.

Driton Hajredini

Napomena: ovaj tekst nije prošao lekturu na zahtev umetnika.

JAKUP FERI, DRITON HAJREDINI I
LJULJZIM ZEĆIRI

Waiting for the Curator

In 2002 we (me, jakup and Lulzim who were 24 hours together and non-stop discussing about arts) had heard that Edi Muka, one curator from Albania wanted to come in Prishtina to select some artists for the exhibition: “the fish doesn’t think, cose the fish knows everything”. We were drinking coffee in a Bar in Prishtina and were thinking about how to get for sure in this exhibition.

Almost all three together had the Idea to do a performance which meant going with our portfolios in front of our National Gallery and wait for him (Edi the saint). But, jakup’s Idea was to wait for him all day long and all night long or even few days in case he was delayed.

Surely, I did not agree with that and I said that I will not go through that shit and they can have my part of Idea. But Lulzim, as always unsure, was afraid to do this only with jakup fearing that it might be stupid.

My Idea was that we should only act like we were waiting for Big Edi and just make some photos of this happening. So after 1000 Yes and No –s, we decided to do that before the dusk. We hired one photographer and that was it - our first and the only group performance named by Lulzim “Waiting for the Curator”. Edi liked the Idea and took us in the exhibition with three photos of happening and all the stuff that we had on that day, including my boxing gloves.

Driton Hajredini

Remark: upon the artist’s request this text has not been proofread or edited.

JAKUP FERRI, DRITON HAJREDINI,
AND LULZIM ZEQRIRI

Naša smrt – jelo drugih

Izraz „Naša smrt – jelo drugih“ zvuči kao izreka, ali je više od toga. Vekovima, kada neko u albanskoj porodici umre, rođaci pokojnikove porodice donose hranu spremljenu kod svoje kuće i na taj način pomažu da se savlada bol usled gubitka i da se podeli tuga sa ožalošćenima. U ovom slučaju, reč je o sasvim drugoj konotaciji. Naslov se koristi za stvaranje umetničkog rada sa potpuno drugačijim konceptom da bi se došlo do sasvim drugačije dimenzije.

Da li bi žrtva trebalo da bude žrtvovana drugi put ako je postala koncept umetničkog stvaralaštva? Koliko je to u redu? Zbog čega se umetnik upušta u takve stvari? Jesu li namere da se žrtva i rodbina poštuju uvek pozitivne, ili su ljudi i nesvesno dovedeni do toga da žrtvuju osobu drugi put i vređaju rođake žrtve komercijalizujući njihov bol i tugu? U ovom slučaju, izreka „Naša smrt – jelo drugih“ koristi se kao metafora i pokazuje umetnika kao osobu koja priprema jelo da bi uklonila nesreću drugih.

U zaključku, u vezi sa pitanjem „Da li bi žrtva trebalo da bude žrtvovana po drugi put, ako je postala koncept umetničkog stvaralaštva?“ korišćen je video- spot grupe „Jeriho“ sa numerom „Kada će pesma prestati“. Ovaj spot je posvećen žrtvama rata nestalim na Kosovu od 1998. godine. Drugi video- snimak pokreće uobičajenu debatu među žrtvama, pa se može videti kako reaguju i kakav stav imaju u vezi sa pesmom grupe „Jeriho“.

Fljaka Haljiti

FLJAKA HALJITI

Rođena 1982. godine u Prištini. Studirala na Likovnoj Akademiji umetnosti Univerziteta u Prištini. Učestvovala samostalno i kao deo grupe u raznim umetničkim projektima i na izložbama, lokalno i u inostranstvu: Portikus, Frankfurt; REX i B92; Šparvaser, Berlin; Egzodus onstejdž festival; Stanica, Priština; NoD galerija, Prag. Od 2007, Haliti predaje estetiku prostora na Univerzitetu u Prištini, Odeljenje arhitekture.

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Our Death, Others' Dinner

The saying "Our death, Others' Dinner" sounds just like a phrase, but it is much more than that. For centuries, when someone dies in an Albanian family, the relatives of the deceased family bring food they prepared at their homes to help deal with pain caused by the loss and share the grief of the bereaved. In this case, quite the opposite connotation is used. The title is used for artistic creation with a totally different concept in order to reach an altogether new dimension.

"Should the victim be victimized for the second time if one has become a concept for artistic creation?" How fair is that?! What is the reason that makes an artist delve in such matters? Are the intentions to honour the victim and relatives and by doing so, give them more importance always positive or do they unconsciously lead towards victimizing the deceased person for the second time and offend the relatives of the victim by commercializing their pain and sorrow?! In this case the saying "Our death, others' dinner" is used as a metaphor, and it shows the artist as one who makes the dinner to alleviate the misfortune of the other.

As a conclusion, regarding the question "Should the victim be victimized for the second time if it is used as a concept for an artistic creation?" a video of the group "Jericho" and their song "When is the Song Going to Stop" is used. This video is dedicated to war victims missing since 1998 in Kosovo, and another video which initiates a usual debate amongst the victims, where you can see their reactions and the attitude they have towards the Jericho's song.

Flaka Haliti

FLAKA HALITI

Born in 1982 in Prishtina. Studied at the Faculty of Fine Arts, Prishtina University. Participated in different art exhibition projects, both individually and collective, locally and abroad Porticus, Frankfurt; REX & B92, Belgrade; Sparwasser, Berlin; Exodus Onstage Festival; Station, Prishtina; NoD Gallery, Prague Since 2007, Haliti has been teaching Aesthetics of Space at Prishtina University, Architecture Department.

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Amerika na zemlji – bog na nebesima

Moja ideja je fokusirana na vizualizovanju nečeg najbanalnijeg sa čim se srećem svakodnevno. Zanimalo me je da shvatim sledeći fenomen: Kako ljudi grade svoju veru u ono u šta žele da veruju i kako mogu da izmisle sve priče u koje posle odluče da veruju, samo da bi vas uverili da su u pravu? Ljudi vole da preteruju zato što ih to tada stavlja u centar pažnje i ponekad deluju uverljivije. Moj video-rad ilustruje ovaj prilaz. Protagonista ovog videa, moj brat, priča priču o moći Sjedinjenih Država. Albanci, iako znaju da Amerika nije jaka kao u priči moga brata, nastavljaju da ispredaju legende o Sjedinjenim Državama kao o supersili ili Bogu na zemlji. Sve je to započelo zato što su SAD vojno intervenisale na Kosovu i spasile im živote tokom poslednjeg rata na Balkanu. Ljudima je teško da nađu način da izraze zahvalnost. Albanski način jeste da pričaju o Americi kao da je svet za sebe.

Fitore Isufi-Koja

Japan

Japan ili Zastava nevinosti moj je način da srušim mnoge tabue koji postoje u primitivnim društvima i društvima koja nevinost još uvek smatraju nečim svetim, etičkim i simbolom žene poštovane u društvu, žene koja je uzor i predstavnik porodične časti. Slika je veoma jednostavna. Sve što se vidi jeste beli čaršav sa krvavom mrljom u sredini, jarbol i jasno nebo. Čitava ova kombinacija na prvi pogled pobuđuje prijatno osećanje. Veoma mirno i nimalo konfliktno, mada se oseća napetost iza ovog trijumfalnog pogleda. Čast koja se odaje zastavi (Zastavi nevinosti) ironija je suprotstavljena slepom verovanju u ovu zastavu, koja ne predstavlja uvek čistotu, etiku i ponos. Naslov „Japan“ koristi se kao simbol ili metafora onoga što se vidi na videu, i nisam imao nameru da uvredim ni Japance niti njihovu zastavu.

Fitore Isufi-Koja

FITORE ISUFI-KOJA

Rođena 12.09.1982. godine u Gnjilanu, Kosovo; Obrazovanje: 2000 –2004. god. studirala slikarstvo u na Akademiji umetnosti u Prištini; trenutno posleddiplomski student. Bavi se slikanjem, videoinstalacijama i performansima. Važnije grupne izložbe: 2002. godine „Identitet“ Filip Ogist, Vernon, Francuska 2005. godine „Odnosi“ Muzej Portikus, Frankfurt, Nemačka Rezidencijalni programi: 2006. godine Međunarodni studio i kuratorski program (ISCP), Njujork
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America on Earth, God in Heaven

My idea is focused on visualizing one of the most banal events that I face in my everyday life. I was curious to figure out this phenomenon - How do people build their belief in things they want to believe in, and how can they make up all the stories they decide to believe in, just to convince you that they are right? People like to exaggerate because it places them in the centre of attention and sometimes makes them look more convincing. My video illustrates this. The protagonist of this video, my brother, tells a story about the power of the USA. Albanian people, even though they know that the USA is not as strong as in my brother's story, continue to weave legends about the United States as the Superpower or God on Earth. That it all started because the USA had decided to intervene militarily in Kosovo and saved their lives in the last Balkan war. It is hard for people to find a way to express their gratitude. The Albanian way was to talk about America as if it were a separate world.

Fitore Isufi-Koja

Japan

Japan or The Flag of Virginity is just my way to break one of many taboos that exist in primitive societies, and those that still consider virginity as something sacred, ethical and as a symbol of female dignified within a society, a female who is a role model and a representative of morality and family pride. The image on this video is very simple. All that can be seen is a white sheet with a blood stain in the middle, a flagpole and a clear sky. All this combined creates a pleasant atmosphere (at a glance), very peaceful and not at all conflicting, although there is tension behind this triumphant view. The honour given to the flag (to the Virginity Flag) is only the irony against this blind belief in this flag that does not always represent purity, ethics and pride. The title "Japan" is used as a symbol or a metaphor of what can be seen in the video, and it has not been my intention to insult the Japanese people nor their flag.

Fitore Isufi-Koja

FITORE ISUFI-KOJA

born on 12 September 1982 in Gnjilan, Kosovo; Education: 2000-2004 she studied painting at the Academy of Fine Arts in Prishtina and currently she is a postgraduate student. Disciplines: painting, video installations and performances Important Collective exhibitions: 2002 "Identity" Philippe Auguste, Vernon, France; 2005 "Relations" Porticus Museum, Frankfurt, Germany; Residencies: 2006 International Studio and Curatorial Program (ISCP), New York
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Nada kao kvintesencija

Dren Maljići gotovo svake godine ima bar jedan rad zasnovan na nekoj sentenci ili reči: "M'vyn ndrim radikal" (Treba mi radikalna promena, 2003), "Hope" (Nada, 2004), "Burda Alah yok!" (Ovde nema Boga!, 2005 koncept) "Death" ("Smrt", 2005). U Maljićijevom opusu ovi radovi predstavljaju neku vrstu godišnjih ili periodičnih rezimea duhovnih raspoloženja kroz koje prolazi, koji istovremeno nastoje da odraze i aktuelnu društvenu atmosferu i procese. Drugim rečima, ove sentence Maljići predlaže kao neku vrstu kvintesencije pulsiranja same realnosti. One mu služe za usklađivanje lične i opšte sudbine, a pažljivo su odabrane kao reprezentanti društvenog miljea. Kondenzacijom ličnog i opšteg iskustva u jednoj reči ili frazi, Maljići nastoji da uspostavi gotovo zaboravljenu funkciju imenovanja i označavanja. Nju umetnik ima kao naknadni "demijurg" smisla, u specifičnom odnosu "kumstva", ne samo davanjem imena stvarnosti i zbivanja, već i prepoznavanjem njihovog sadržaja i smisla. Konkretno, u radu "Hope", za koji je 2004. godine dobio nagradu "Muslim Muljići", najprestižniju za likovne umetnosti na Kosovu, Dren Maljići reflektuje tešku bolest svog oca, kao godinu koju obeležava bleđa, jedva čitljiva "Nada" ispisana belim na belom, u duhu izreke da nada umire poslednja, što na opštem planu odslikava granično stanje kosovskog pulsiranja između nade i beznada. "Nada" Drena Maljićija, iščitana u poetskom nizu imenovanja realnosti, označava tek jedan segment u opštem pesimističkom tonu kretanja sudbine, koji započinje uzvikom samoobodrenja ("Treba mi radikalna promena!"), da bi potom otkrio čuvenu sentencu iz turskih zatvora ("Ovde boga nema!") i večitu senku smrti ("Death!"). Naravno, ovi Maljićijevi radovi sigurno korespondiraju sa njegovim opusom, sa radovima u drugim medijima, koji nisu tako deciderano pesimistični. S druge strane, nije jasno da li je "Death" zaključni rad u ovom ciklusu, ili će Maljići nastaviti sa ovim impulsom traganja za suštinskim rečima, dajući i narednim godinama njihova lična i opšta imena.

Škeljzen Maljići, januar 2008.

DREN MALJIĆI

Rođen 5.7.1981. god. u Prištini, Kosovo. Odabrane izložbe i nagrade 2005. godine: "Treba mi radikalna promena", na ulicama Tirane; "Nagrada Muslim Muljići", GAK, Priština; "Marubi 2005", Nacionalna galerija, Tirana; "Kosovo.exe", Kuća umetnosti Brno G99, Češka
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Hope

Hope as Quintessence

Almost every year Dren Maliqi has at least one piece of work that is based on a maxim or a word: "M'vyn ndrim radikal" (We need a radical change, 2003); "Hope", 2004; "Burda Alah yok!" (There is no God here! 2005, concept), Death, 2005. These pieces of work represent a certain annual or periodical summary of spiritual moods Maliqi goes through, which also tend to reflect current social atmosphere and processes. In other works, Maliqi proposes these maxims as a quintessence of the pulsing of the very reality. They serve to him to harmonise personal and general destinies, and they are carefully selected as representatives of the social milieu. By condensing personal and general experiences in one word or phrase, Maliqi tends to set up an almost forgotten function of naming and branding. The artist has it as an additional demiurge of sense, in a specific relation as a "godfather" not only through giving a name to the reality and the happenings, but through recognising its contents and sense. Concretely, in his piece "Hope" for which he was awarded in 2004 with "Muslim Maliqi Award", the most prestigious for the fine art in Kosovo, Dren Maliqi pictures the difficult disease of his father, as a year marked by the pale, barely visible "Hope" written in white on white, in the spirit of the saying that the hope dies last, which, on a general plan, reflects a borderline state of Kosovo pulsating between hope and hopelessness. Dren Maliqi's "Hope", read in a poetic line of naming realities, marks but a segment in the general pessimistic tone of the movement of the destiny that starts with an exclamation of self-support ("I need a radical change!"), only to discover the famous sentence from Turkish prisons ("There is no God here!") and the eternal shadow of death ("Death!"). Of course, all of the Maliqi's pieces certainly correspond to his opus, to the work in other media, which are not so decidedly pessimistic. On the other hand, it is unclear whether "Death" is the final piece in this cycle or whether Maliqi will continue with this impulse of searching for essential words, giving the forthcoming years their personal and general names.

Shkelzen Maliqi, January 2008

DREN MALIQI

Born on 5 July 1981 in Prishtina, Kosovo. Selected exhibitions and prizes in 2005: "I need a radical change", in streets of Tirana; "Muslim Mulliqi Prize", GAK, Prishtina; "Marubi 2005", National Gallery, Tirana; "Kosovo.exe", The Brno House of Arts G99, Czech Republic.
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Dren Maljići istražuje slike tako što izlaže tenziju sveta koji su trijumfalno preuzeli liberalizam i individualizam, ali i sveta na koji snažno utiče nasleđe kolektivističkih ideologija i institucija. On afirmiše kreativne moći pojedinca i njegovog ega (u svom radu naslovljenom „Kao“, on hrabro pravi portrete Hrista, Mohameda, albanskog nacionalnog heroja Skenderbega itd, pri čemu svi imaju njegovo lice!), dok u isto vreme beleži stanja maltretiranja koja pojedincu prete oduzimanjem i uništavanjem slobode.

Maljići koristi umeće pop-arta kao početne tačke za svoje teme, koristi slike umanjivanja vrednosti čoveka i bledilo u društvu označenom masovnom potrošnjom. Na suptilan način on uklanja tabu kulta ideala i modernih simbola iz svoje domovine.

U svom radu „Licem u lice“ on simulira eklektički raspon postmodernističkog mauzoleja, postavljajući ispred svakog kultne slike Elvisa Prislija onako kako ga je Endi Vorhol stilizovao i slike Adema Jašarija, najvećeg heroja i žrtve Kosovskog oslobodilačkog rata. Konfrontirajući tove dve „ikone“ on, izgleda, uspostavlja referentnu komunikaciju između dva sveta na različitim nivoima razvoja, sa poteškoćama u razumevanju.

Najbitniji gest heroja istaknutih u ovom umetničkom delu vezan je za oružje koje se drži na gotovs, kao paradoksalno nasilni gest koji obezbeđuje sigurnost i ponos pojedinaca i društava koja se stalno suočavaju sa pretnjom nasiljem. Što se tiče heroja-oslobodioca, Adema Jašarija, ironija je ovde u transformaciji iz istaknute i tragične figure u serijalizovanu i običnu ikonu masovne potrošnje, kao neke zvezde šou-biznisa.

Škeljzen Maljići, 2003.

Face To Face

Dren Maliqi explores images by displaying the tensions of a world triumphantly taken over by liberalism and individualism, but also a world still strongly influenced by the legacy of collectivist ideologies and institutions. He affirms the creative powers of the individual and his ego (in his work titled "As" he courageously portrays Christ, Mohammed, Albanian national hero Skanderbeg, etc, all bearing his own face!), while at the same time recording the oppressive conditions threatening the individual by eliminating and annihilating his freedom.

Maliqi uses the experience of Pop Art as a starting point for his topics, respectively he uses the images of the individual's diminution and pallor in a society characterized by mass consumption. In a subtle way, he de-taboos cult ideals and modern day symbols from his homeland. In his work titled Face to face he simulates an eclectic span of the postmodern mausoleum, by placing in front of each other the cult images of Elvis Presley - the way Andy Warhol had stylized him - and the image of Adem Jashari, the greatest hero and victim in the Kosovo liberation war. By confronting these two „icons“, he seems to put in place a referential communication between two worlds on different levels of development, with difficulties in understanding each other.

The essential gesture of heroes emphasized in this artwork is related to the weapons held on alert, as a paradoxically violent gesture that ensures the safety and the dignity of the individuals and societies constantly facing violent threats. As for the heroic liberator Adem Jashari, the irony here consists of the transformation from an outstanding and tragic figure into a serialized and ordinary icon for mass consumption, same as a show business star.

Shkelzen Maliqi, 2003.

DREN MALIQI

Jedan od prvih projekata koje sam završio jeste video-rad pod nazivom "Oslobodi um". Video-rad Marine Abramović bio je polazište koje mi je i dalo ideju. Međutim, nisam bio presrećan sa prvobitnom formom ideje i stoga sam stalno pokušavao da nađem način da svoj rad odvojim od Marininog.

Šta bi to umetnik mogao uraditi da nastavi da poštuje svoj izvor inspiracije, rad čuvene koleginice koja je stvorila ime u umetnosti, a da se u isto vreme ogradi od tog rada i imena i da postane svoj? Na tren, pomislih da bih mogao da se oslobodim, ne od uticaja već od torture pokušaja da se nađem u radu drugog umetnika, tako što ću naglas ponavljati to čuveno ime dok ne zazvuči besmisleno. Tada sam shvatio da je to način da se oslobodim svakog imena i njegovog uticaja na mene. Počeo sam spontano da izgovaram imena umetnika koji su mi padali na pamet i koji su na mene uticali na ovaj ili onaj način. Osetio sam da se bavim određenom vrstom egzorcizma. U neku ruku, ja sam poštovao ta imena, ali sam se, istovremeno, oslobađao tereta i uticaja svega što mi se skupilo u glavi u obliku nečeg što mi se dopadalo, tako što sam ga skidao sa sebe i pretvarao u prazne zvukove, koji su, jedan za drugim, postali izgubljeni u vremenu i prostoru....

Aljban Muja

ALJBAN MUJA

Rođen 1980. u Kosovskoj Mitrovici. Diplomirao je na Fakultetu umetnosti u Prištini 2003. godine. Trenutno živi u Prištini. Njegov rad pokriva široki raspon medija, uključujući tu video-instalacije, slikarstvo, fotografiju, crteže i performanse. Radovi su mu izlagani širom regiona, u Evropi i u Americi. albanmuja@gmail.com

Free Your Mind

One of my first projects that I have completed is a video called "Free your mind". Marina Abramovic's video was my starting point and it gave me the idea for my work. However, I was not very happy with the first form of the idea and, therefore, I continually tried to find a way to differentiate my work from that of Marina.

What should an artist do to respect the source of his inspiration, the work of a famous colleague who has made a name for herself, and at the same time, to distance himself from that work and that name, and to become himself? For a moment, I thought that I could free myself, not from the influence, but from the torture of trying to find myself in the work of another artist, if I repeated loudly the famous name, until it lost its meaning. Then, I realised that this was a way to be freed from every name and influence. I started to spontaneously call out the names of the artists that came to my mind and who had influenced me in one way or another. I felt that I was performing some kind of exorcism. In a way, I was respecting those names, but at the same time, I was freeing myself from a burden, from all that I had accumulated in my mind in the form of preferences and influences, by taking it off me and converting it into empty sounds, which were, one after another, lost in time and space...

Alban Muja

ALBAN MUJA

Born in 1980 in Mitrovica, Kosovo. He graduated from the Faculty of Fine Arts in Prishtina in 2003. He currently lives in Prishtina. His works cover a wide range of media including: video installation, paintings, photography, drawings and performance. They have been exhibited in places around the region, in Europe and in America.
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Grad za turiste umetnička akcija u javnom prostoru

Tokom dvomesečnog boravka u Novom Sadu, lepom vojvođanskom gradu u koji sam bio pozvan povodom umetničke rezidencije, često sam imao problema da prijateljima koji su me zvali na mobilni kažem gde se nalazim, jer nisam mogao pročitati ćirilčne nazive ulica. Isti ovakav problem imao je i jedan moj prijatelj, Nemač, takođe u rezidenciji, sa kojim sam se često družio. Ipak, ja sam se nekako i mogao snaći, ali on, kao i mnogi koji žive ili su se turistički ili zvanično nalazili u Novom Sadu, nikako.

Pre su se u ovom gradu sretale i višeazbucne table, kao i samo ćirilčne ili latinične, a ćirilica i latinica su bile ravnopravne azbuke. S obzirom da se poslednjih godina vlast u Novom Sadu promenila, ova nova forsira ćirilicu. Kad se vlasti na Balkanu menjaju, obično se menja i politika vezana za imenovanje ili javne napise, i to samo radi dokazivanja dominacije većine nad manjinom.

Umetnička intervencija na javnim prostorima, koju sam realizovao po ulicama Novog Sada dodajući i latinične nazive, može se shvatiti kao reagovanje na ovu političku dominaciju. U svakom slučaju, ne dajem intervenciji direktno političko značenje, zbog toga što iza ove akcije stoji "Grad za turiste", ali navodim i posebnu potrebu modernih gradova da postanu otvoreniji i transparentniji za turiste, biznismene i građane koji ne pripadaju dominantnoj etničkoj grupi.

Aljban Muja

ALJBAN MUJA

Tourist City art action in public space

During my two-month stay in Novi Sad, a nice Vojvodian city, where I was invited because of the art residency programme, I often had problems telling my friends, when they called me on the mobile, where I was because I was unable to read the names of the streets that were written in Cyrillic script. My German friend, who I spent a lot of time with and who was also a resident, had the same problem. Still, I could manage somehow, but he, as many others who live in Novi Sad or are there as tourists or in an official visit could not find his way at all.

Before, street names were in a number of scripts, but also only in Cyrillic or Latin scripts, and these two scripts were equal in use. Considering that the Novi Sad authorities have changed in the past few years, the new ones are forcing the Cyrillic script. When the authorities in the Balkans change, usually the policy connected to the names or official script is changed, and this is done only to prove dominance of the majority over the minority.

The artistic intervention in the public spaces that I realized in Novi Sad streets by adding the Latin script names can be seen as a reaction to this political dominance. In any case, I do not want to give this intervention a direct political importance, because there is the "Tourist City" behind this action, but I at the same time I want to emphasize a special need of modern cities to become more open and transparent for the tourists, businessmen and people who do not belong to the dominant ethnic group.

Alban Muja

ALBAN MUJA

„Ti si sve što imam sebi da kažem ko sam“ rekla je, držeći se za zastavu kao da joj je bila jedino što joj je ostalo.

Herojska akcija koju je preduzela da bi sebe oslobodila. Zastava predstavlja nečiju potragu za identitetom, polom i svojim mestom u društvu. Dijalog između gole žene i albanske zastave; njihovi tajni sastanci u pola noći, da bi pevali nacionalnu himnu predstavljaju misterioznost koja povećava svest ljudskog tela u odnosu vremena i prostora i borbu za izražavanjem sebe u pronalasku nečijeg sopstvenog identiteta.

Nurhan Čehaja

NURHAN ČEHAJA

Rođena 10.4.1981. god. u Prištini, Kosovo; Završila osnovne studije Vizuelnih umetnosti i Master studije na Oklend Tehnološkom univerzitetu na Novom Zelandu. Trenutno radi u Prištini. Nurhan je saradivala na četiri izložbe sa novozelandskim mladim umetnicima uključujući i dva samostalna performansa i jednu samostalnu izložbu fotografija u Oklandu, Novi Zeland; Nagrade: Nagrada Parsons Buk za najboljeg studenta fotografije 2002. god.

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The Flag

"You are all I have to tell me who I am" she said, holding on to her flag as if it was all she was left with.

A heroic action taken for a purpose of self liberation, The Flag represents one's search of identity, gender and its place in the society. The dialogue between the naked woman and the Albanian flag; their secret meeting in the middle of the night for the purpose of singing the national anthem represent the uncanny that raises the awareness of the human body in relationship to time and space and the struggle of one's self-expression in finding one's own Identity.

Nurhan Qehaja

NURHAN QEHAJA

Born 10 April 1981 in Prishtina, Kosovo. Completed her Bachelor of Visual Arts and MA in Auckland University of Technology in New Zealand; Currently working in Prishtina, Nurhan has collaborated in four shows with New Zealand young artists including two individual performances and one individual photography exhibition in Auckland, New Zealand. Prizes: Parsons Book Award for best photography student 2002;

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Kosovska Bejbi Dol

Rad Alkete Džafe Mripe (Alketa Xhafa Mripa) reflektuje mesto i ulogu koju ima žena u savremenom potrošačkom društvu, ka čemu hrli i kosovsko društvo. Prema Alketi, žena postaje anonimni objekt želja i iskorišćavanja, privlačna erotična lutka, Bejbi Dol, koja se napaja energijom iz nekog spoljnog izvora, kao kućni aparati. Međutim, u ovom bukvalnom prikazu položaja žene, Alketa kao da pravi nekoliko namernih kompromisa. Glavu ragoličene "lutkice" prekriva peškirom (njen "greh" treba da bude anonimna?), desnom rukom skriva grudi (odbrana ili gest pritvornog stida?) i pozira u sportskim gaćicama crvene boje na kojima je odštampan crni dvoglavi orao sa albanske nacionalne zastave (ironizovanje patriotske pornografije ili tek samo pečat vladajuće ideologije pripadnosti?). U suštini, kao i svaka Bejbi Dol, i ova kosovska predstavlja Alketinu viziju muške, hipokritske projekcije izgleda "idealne" kosovske žene danas: ona treba da bude privlačna i podatna, ali tako da bude bez-lična, da se pretvara da je čedna i poštena i, konačno, da nosi na sebi smokvin list nacionalne osvešćenosti! Integrativni momenat ove Alketine inscenacije nalazi se, mislim, u kreiranju slike prema kodu savremenog reklamnog dizajna, pri čemu se tradicionalna hipokrizija u odnosu na žene prevodi u moderni tip iste te hipokrizije, koji u milijardama slika svakodnevno isijava iz mašte Holivuda i njegovih medijskih transmisija. Ovaj Alketin rad upozorava na nastavak dominacije predstave žene svedene na objekt zavoda novim, sofisticiranijim sredstvima. Iako je, pre svega, namenjena kosovskoj publici i hipokriziji, mislim da ona dobro funkcioniše i u rikošetu tipa "periferija uzvraća udarac imperiji". Preciznije, njena lokalna provokacija, koliko god se činila prostosrdačnom u kalkiranju reklama, vrlo dobro odslikava i još moćniju hipokriziju globalnog društva.

Škeljzen Maljići (mart 2007/ januar 2008)

ALKETA DŽAFA MRIPA

Rođena 1.9.1980. godine u Peći. Završila je Studije umetnosti na koledžu Sent Martin u Londonu 2003. godine i nastavila studije u Tejt muzeju savremene istorije umetnosti. 2005. godine dobila je nagradu kao jedna od najboljih diplomaca u galeriji „Artsdepo“ u Londonu, a iste godine njen rad je izložen u Parizu u Muzeju Šavij.

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Baby Doll/The Day After

Kosovo Baby Doll

The work of Alketa Xhafa Mripa reflects the position and role of a woman in the modern society which is drowning itself in consumerism, something the Kosovo society is running towards, too. According to Alketa, women are becoming anonymous objects of desire and utilisation, and are epitomised in this attractive erotic doll, Baby Doll, that acquires energy from an outer source, like house appliances do. However, in this literal presentation of a woman's position, Alketa seems to have made a few compromises on purpose. She covers the head of the semi-naked doll with a towel (Her 'sin' should be anonymous, perhaps?), the doll is covering her breasts with her right hand (Defence or a gesture of made-up shame?) and she poses in red sport knickers with a printed black two-headed eagle from the Albanian national flag (Irony of patriotic pornography or just a seal of the ruling ideology of belonging?). Essentially, just as any Baby Doll, this woman represents Alketa's vision of male, hypocritical projection of what an 'ideal' Kosovo woman today should look like: she should be attractive and supple, but in a manner that she has no personality; she should pretend that she is honest and a virgin and wear on herself the fig leaf of the national awareness. The integrative moment of Alketa's presentation is, I think, in creating the picture following the rules of modern advertising design, from whence the traditional hypocrisy regarding women is translated into a modern type of the same hypocrisy which is daily beamed out of the Hollywood imagination and their media broadcasts. This work warns us about the continuation of the dominant picture of women who are reduced to a mere object of seduction yet with new, more sophisticated means. Although it was primarily intended for the Kosovo audience and it shows local hypocrisy, I think that it functions well as the ricochet effect, as in "the suburbs fights back". More precisely, her local provocation, regardless of how simple it is in connecting advertisements, reveals in an excellent way even more powerful hypocrisy of the global society.

Shkëlzen Maliqi (March 2007/ January 2008)

ALKETA XHAFa MRIPA

Alketa Xhafa Mripa was born in 1980 in Pec. She finished her BA Honorary degree studies at St Martin's College, London in 2003 and has continued her studies at the Tate Museum of Modern History of Art. In 2005 she was awarded BAs at the "Artsdepot in London", and the same year her work was exhibited in Paris in the "Museum of Chaville".

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Bela mapa Heroji

Ovaj rad je inspirisan svakodnevnom, banalnom realnošću, koja provocira i izaziva reakciju. Video rad „Bela Mapa“ jeste rezultat sumnji nastalih u procesu potrage za identitetom. Tonski zapis u video radu pokušava da pretvori čoveka-žrtvu u junaka i da, verovatno, inspiriše druge, nepotrebne junake.

Nakon rata, ljudi su počeli da pišu poeziju i pesme o ljudima ubijenim tokom rata. U jednom momentu se ispostavilo da smo svi postali junaci! Verovatno je ova vrsta „duhovne metamorfoze“ bila najbolji način da se zaborave posledice rata. Video rad je inspirisan folklornom i patriotskom muzikom.

Ovde su lik i delo junaka hiperbolisani do ekstrema, do tačke gde je pesma postala „tragikomedija“. Narodne pesme, posebno na Balkanu, i potreba da se stvore veštački heroji često imaju ativan uticaj i inspiraciju.

Ljuljzim Zećiri

LJULJZIM ZEĆIRI

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White Map Heroes

The work is inspired by the everyday reality (banal reality), which provokes you and induces reactions. The video "White Map" is the result of the doubts in the process of searching for one's identity. The sound in the video attempt to turn the man (the victim) into a hero and perhaps inspire other, unnecessary, heroes.

After the war, people started writing poetry and songs for the people who were killed during the war. At one point it seemed that we all became heroes! Perhaps this kind of "spiritual metamorphose" was the best way to forget the consequences of the war. The video was inspired by folk (rural) and patriotic music.

Here the hero and what he did are hyperbolized to the extreme, to the point where the song is transformed into "tragicomedy". The folk songs, especially in the Balkans, and the need to create artificial heroes have often had negative influences and inspirations.

Lulzim Zeqiri

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